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(Number 193.)

# MY WALKING PHOTOGRAPH.

MUSICAL DUALITY, IN ONE ACT.

FOR A LADY AND GENTLEMAN AND THE PROMPTER.

WRITTEN AND ADAPTED

By ALFRED B. SEDGWICK.

THE MUSIC SELECTED AND ARRANGED BY A. B. SEDGWICK FROM LE  
COCQ'S OPERA,

“LA FILLE DE MADAME ANGOT.”

TO WHICH ARE ADDED,

A description of the Costumes—Synopsis of the Piece—Cast of the Characters  
—Entrances and Exits—Relative Positions of the Performers on  
the Stage, and the whole of the Stage Business.

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8. The Maiden and Her Linnet.			Blamphin.
	Montgomery.	59. Hattie Bell.....	Webster.
14. Soft Dew is Sleeping .....	Barker.	61. Whisper "Yes," or "No," Love.	
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20. Beautiful Bells.....	Cooté.	62. Her Bright Smile Haunts Me	
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37. Five O'Clock in the Morning,		72. When we went a Gleaning.	
	Claribel.		Ganz.
39. She Came and Vanished Like a		74. Mary of Argyle.....	Nelson.
Dream.....	Boucher.	75. What Did Little Birdie Say?	
41. Meet Me in the Lane.....	Blamphin.		Balfe.
43. Tapping at the Garden Gate.		76. Sing, Birdie, Sing.....	Ganz.
45. Sleeping on Guard.....	Wrighton.	78. Spring-Time of Life.....	Jackson.
47. Summer Dew.....	Barker.	79. Nightingale's Trill.....	Ganz.
49. Oh, My Lost Love.....	Plumpton.		

# MY WALKING PHOTOGRAPH.

Musical Quality,

IN ONE ACT.

FOR A LADY, A GENTLEMAN, AND THE PROMPTER.

WRITTEN AND ADAPTED

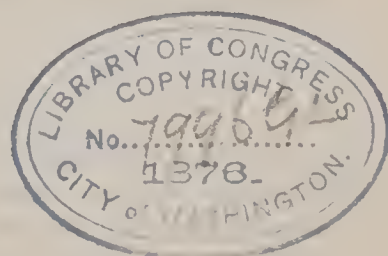
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THE WHOLE OF THE STAGE BUSINESS.



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(BETWEEN DUANE AND FRANKFORT STREETS.)

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1876

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### CHARACTERS REPRESENTED.

MR. RICHARD ROBSON (Teacher of Music).....  
 MRS. RICHARD ROBSON (his Wife).....

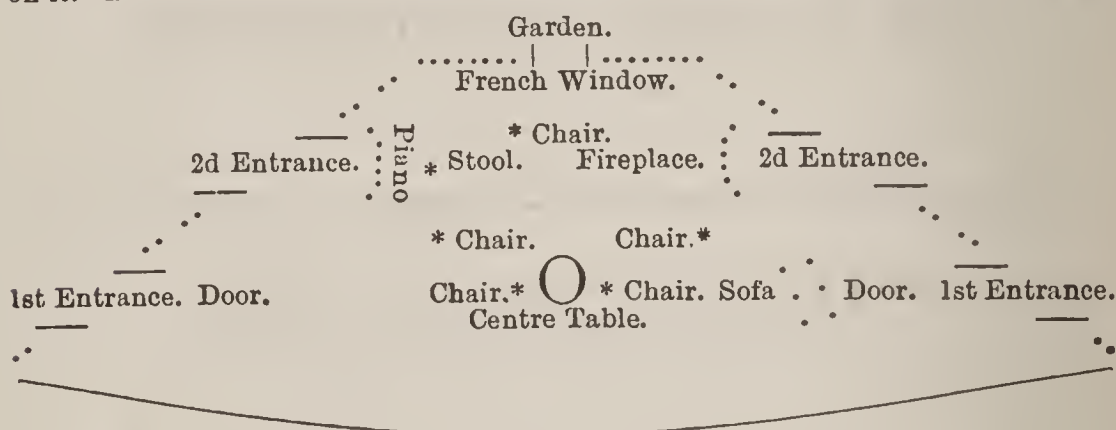
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PERIOD—THE PRESENT.

TIME IN PLAYING—ABOUT THIRTY MINUTES.

### SCENERY.

*SCENE.*—A drawing room with glass door looking on garden in F. (practicable, c.) Practicable door leading into bedroom, R. 1 E.; another L. 2 E. An open fireplace with fire irons, etc., L. 2 E. A piano open, R. 2 E., with some sheets of music on it. A violin and case. Table with flowers, etc.; chairs: a sofa; bureau L. 2 E.



### COSTUMES.

MR. ROBSON.—*First Dress:* Gentleman's walking suit, with dressing gown. *Second Dress:* The same, excepting black frock coat and high hat, in place of dressing gown.

MRS. ROBSON.—Lady's morning suit.

### PROPERTIES.

Centre table, with flowers and trinkets; piano and stool, with sheet music; violin case and violin; sofa; chairs; bureau; work basket; two letters in envelopes; parcel containing framed portrait; revolver; a ring for ROBSON; practicable fireplace; fender, fire irons, etc.; hearth rug; stage carpet.

### SYNOPSIS.

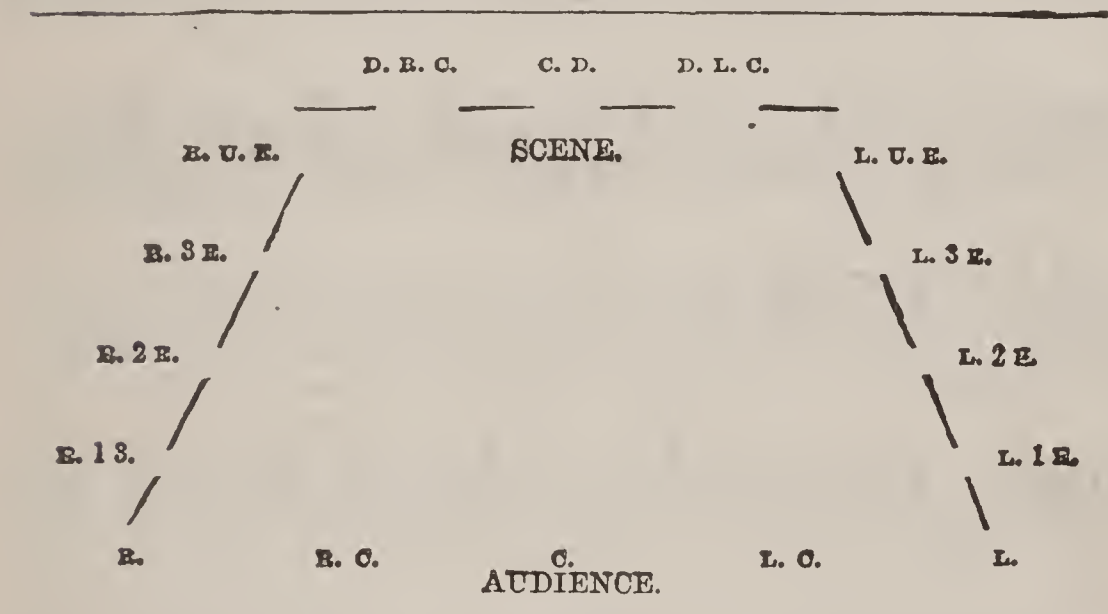
MR. RICHARD ROBSON is a musician of merit and standing in society, but rather flighty in his ideas. Two years before the opening of the piece he has married a very amiable young lady, who loves him devotedly, and to whom he has always seemed the pink of perfection. But our hero, by aid of various disguises, has of late been enjoying himself hugely at masquerades, etc., and has even got into the good graces of a pretty widow, by representing himself as a single man. He has not only made desperate love to her, but has her ring as a *gage d'amour*. This he wears when not in the presence of his wife. The widow eventually finding that he has been deceiving her, and discovering who he really is, sends an anonymous note to his wife disclosing everything. On being taxed with his perfidy, he, in order to save himself,

tries to make her believe it is another person who has been the guilty party—one who is so much like him as to have often led to the most complicated mistakes. At first she believes, but on finding the ring on his finger her eyes are opened, and she determines on revenge. For this purpose she makes him believe that his double is no myth, but a real flesh and blood individual, who has been making desperate love to her in the character of her husband. He has put his arm round her waist, and even presented her with his portrait on the anniversary of their wedding day. ROBSON is furious, and hence some comical situations. When she has punished him sufficiently, the curtain falls on the reconciliation of the pair.

*The orchestral parts of the music of "My Walking Photograph," arranged by ALFRED B. SEDGWICK, for first and second violins, viola (ad lib.), basso, flute, clarinet, cornet and trombone, can be obtained to order, price \$3, from ROBERT M. DE WITT, Publisher, No. 33 Rose st., New York.*

## EXPLANATION OF THE STAGE DIRECTIONS.

The Actor is supposed to face the Audience.



L.	Left.
L. C.	Left Centre.
L. 1 E.	Left First Entrance.
L. 2 E.	Left Second Entrance.
L. 3 E.	Left Third Entrance.
L. U. E.	Left Upper Entrance
	(wherever this Scene may be.)
D. L. C.	Door Left Centre.

C.	Centre.
R.	Right.
R. 1 E.	Right First Entrance.
R. 2 E.	Right Second Entrance.
R. 3 E.	Right Third Entrance.
R. U. E.	Right Upper Entrance.
D. B. C.	Door Right Centre.

# MY WALKING PHOTOGRAPH.

SCENE.—*A well-furnished apartment belonging to a fashionable music-teacher. Music for curtain. A bell is heard as curtain rises.*

AIR.—*The Waltz—Madame Angot.*

*Tempo di Valse.*

MRS. RICHARD ROBSON (*speaking, without*). Henry! Did you not hear the bell?

VOICE (*in answer*). Yes, Madam; here is a letter and a parcel, both of which have but just now been left.

MRS. R. (*entering with them in her hand, door L. 1 E.*). Thank you, Henry. A parcel? (*looking at it*) Oh, I know! 'Tis the portrait of my husband, which I myself copied and painted from his photograph. (*ex-*



amines picture) How nicely they have framed it, and how delighted he will be! I have meant it for a pleasant surprise on this, the anniversary of our wedding-day. Two years married and never as yet a single quarrel between us. I have one of the most constant of husbands. Yes; Richard is everything that I could have wished. Amiable, good-tempered, domestic! Yes, indeed, very domestic. He never goes out anywhere—except where business calls—without taking me with him. But then his profession keeps him out so late at night. He has quite an extended connection. (*sings*)

AIR.—“*Elle est tellement Innocent.*”

*Andantino Cantabile.*

*p dolce.* Cor.

*Voce.*  
Yes! yes! my husband we are  
*p legato.*

hap - py! On this our wedding day!

The musical score is written for three parts: Treble, Bass, and a lower Bass part. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are as follows:

No strife has e'er occurred be-tween us; May  
there be none thro' life I pray! But if perchance ...  
..... An-gry words should rise; And jeal-ous - y .....  
..... Our tranquil life surprise; I should die of grief!

The score consists of five systems of music. Each system has three staves. The first system contains the first line of lyrics. The second system contains the second line. The third system contains the third line. The fourth system contains the fourth line. The fifth system contains the fifth line. The music is written in a simple, accessible style, with many notes and rests. The lyrics are written below the staves, with some words hyphenated across lines.



No! no! my hus - band, we are hap - py!

On this our wedding day, No strife has e'er occur'd be-

tween us; May there be none through life, I

pray.

*p Perdendosi.*

The musical score is written for piano and voice. It features a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: "No! no! my hus - band, we are hap - py! On this our wedding day, No strife has e'er occur'd be- tween us; May there be none through life, I pray." The piano part includes a section marked "p Perdendosi." at the end.

(*after song*) Yes, indeed! dear Richard. We *are* happy! But who *can* this letter be from I wonder? 'Tis a lady's hand, and one quite unfamiliar to me. Dear—dear—we always ponder over an address, while by simply tearing open the envelope all doubts would be at rest. However, it can't be anything alarming—so here goes. (*opens envelope and reads; her features change as she does so*) Gracious! what can this mean? Let me read again. "Madame, you believe that you possess a model husband—a perfect gem of a man! Model husbands don't go to masquerades disguised as sailors, and dance hornpipes for the gratification of the audience. They don't go to pic-nics up the river with young widows—representing themselves as single men. They don't flirt with widows and take rings from their fingers as keepsakes, even without permission; or kiss their hands and declare that they adore them. Oh, no! If you don't believe me, examine your husband's fingers, and ask him how he came to possess the opal that adorns one of them—ask him further—who it was composed the 'Boiled ice-cream sugar-pop' mazurka? Signed, ONE WHO KNOWS." Horror! Can it be possible? Are all my thoughts of love thrown to the wind? No, no! 'tis some vile conspiracy! I won't believe it. (*half doubting*) Yet, he does often stay out late at night. (*warming to the cause*) But then I know it is only his Philharmonic rehearsals that cause him to be so late. Ha! here he comes!

ROBSON (*without*). I'll stand it no longer. It's unbearable!

*Enter ROBSON, his hands behind his coat-tails. He has on a dressing gown.*

My dear Ellen, you really must discharge our cook. Her coffee is execrable! My breakfast has been completely spoiled.

MRS. R. (*sternly*). Richard, look me in the face!

ROB. Why, darling, you know that it is one of the greatest pleasures of my life to do that.

MRS. R. No flattery, Richard! You are a musician, and consequently come across the newest music. I have an important question to ask. Did you ever hear of the "Boiled ice-cream Sugar-Pop" mazurka?

ROB. (*with a slight start, covered quickly*). La, Nelly! No, I never did. Why, what an absurd name. Invented, I presume, in the interests of some pretentious confectionery dealer.

MRS. R. (*aside*). Oh, I'm so glad! But then—(*aloud*) Now, Richard—no jesting—I have been given to understand that you go to masquerades and dance hornpipes in sailors' clothes; and that you go on pic-nics flirting with widows. (*aside*) I won't say a word about the ring yet—and his inveterate habit of keeping his hands behind him, makes it hard to observe. I'll wait and watch.

ROB. (*who while she has been speaking aside, has shown signs of fidgetiness, suddenly breaks into a laugh*). Oh, oh! Ah, ah! Come—I like that now. I flirt with ladies? I dance hornpipes? My darling, are you insane? Why, consider the absurdity—the ridiculous absurdity of Richard Robson, Esq., the most leading teacher of music as yet appointed by the Board of Education, dancing hornpipes disguised as a sailor, or going to a pic-nic with any one but his own little popsy of a wife. By the way, I remember you were speaking of our going on a quiet one together. When may that happy time occur, my love?

MRS. R. No fooling, sir; let me know the truth.

ROB. Now, my darling—why should I fool you? I can have no possible reason! Yet, stay—a sudden thought. Has it possibly come to this? I wonder you never heard of it before. My love, there is a fast young fellow going about town, as like to me in appearance as one pin



is to another. Why, it's only the other day that I was insulted while walking on Broadway, by a man telling me that if I didn't settle up for the hire of "that there team," he would annihilate me. Now, fancy a poor musician like me hiring a team. Yes, it must be him that you have heard of. That other fellow—that perambulating photograph of myself! that double—in fact, a fellow that looks like me. I used to treat the matter as a joke; but when one's domestic felicity is invaded—why—then——

MRS. R. (*interrupting*). A man so like you as all that?

ROB. You never saw such a resemblance. Perfect! Startling! I was told of it long ago—but I never believed it—in fact, I thought my friends were joking—until one night I happened into the saloon of the Fifth Avenue Hotel——

MRS. R. Saloon! Do you mean the liquor saloon, sir?

ROB. Yes, my love! You know I never frequent such places. And this was the first time that I was ever there—(*aside*) that day—(*aloud*) but I was obliged to meet Signor Gilmorissimo O'Flaherty that morning on particular business—when—would you believe it—on looking in the glass behind the bar—(I couldn't help admiring the gilt ornaments surrounding it, you know—or I shouldn't have looked)—I actually saw the reflection of myself drinking a brandy cocktail. Now, just imagine it—no—no—my darling—I'm sure you can't. You, who know that I *never* drink brandy cocktails. I could not understand it myself, until at last, on turning round, I saw my other self! my walking photograph, drinking the last drop from his glass.

MRS. S. Dear, dear, what an unfortunate position!

ROB. Yes! I really felt quite disconcerted.

MRS. R. But your double's appearance could never deceive me, though. I would know my own darling Richard among five thousand of them.

ROB. Dear me! Now that's a very alarming suggestion. It might lead to much unpleasantness—and this particular individual is so extremely like——

MRS. R. Hubby-dubby! Don't you know that you have a wart on your nose.

ROB. Why, so I have. Never thought of that before. (*aside*) D—n the wart! (*aloud*) Ha, ha, ha! Yet, stay! So has he! And exactly in the same spot.

MRS. R. Incredible!

ROB. Very true, my dear! Yet, so it is. However, it's gone too far. I'll bear it no longer—to be accused because I resemble a mean, contemptible wart—no—no—no. I mean, that a mean, contemptible fellow, with a wart on his nose, resembles me—I'll have his blood—I'll——

MRS. R. (*alarmed*). Pray, be calm, Richard! Do nothing rash. I really do believe you. Make no quarrels.

ROB. Why, what a darling little wife you are!



DUET.—“WHAT A DARLING LITTLE WIFE YOU ARE.”

AIR.—“*The Legend of Madame Angot.*”*Allegro.*

MRS. ROBSON.

ROBSON.

In-deed! dear, I be-lieve you. You

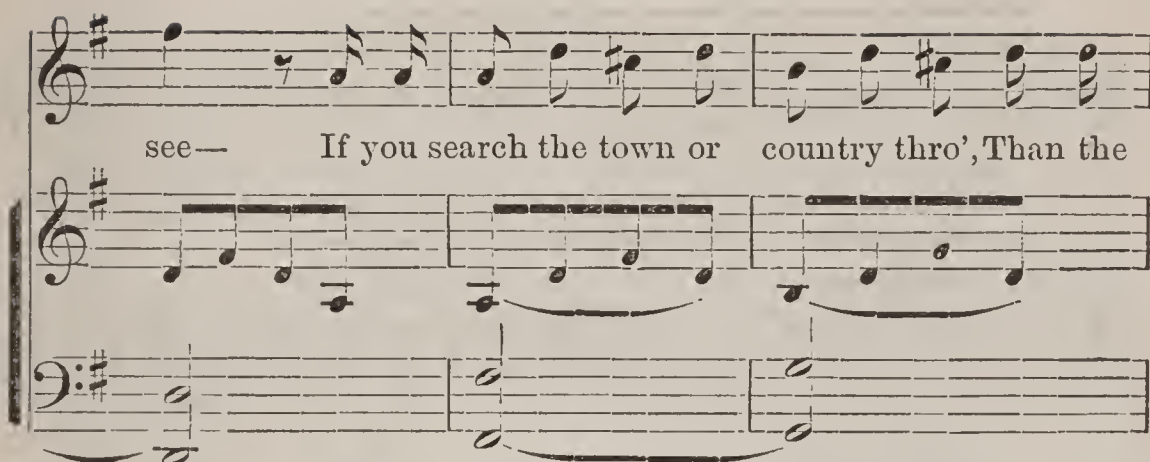
know I'd not de-ceive you, But of all doubt be-

reave you, As to him who looks like me! For of

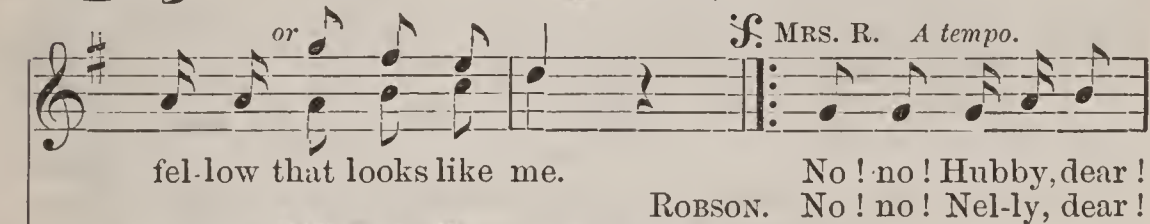
*A little slower.*

all the lit-tle jack-a-napes, None great-er can you

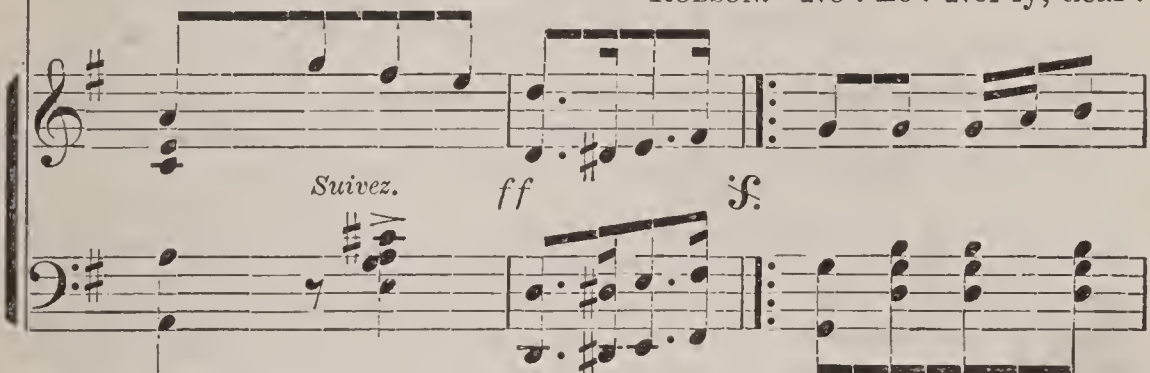
*Colla parte.*



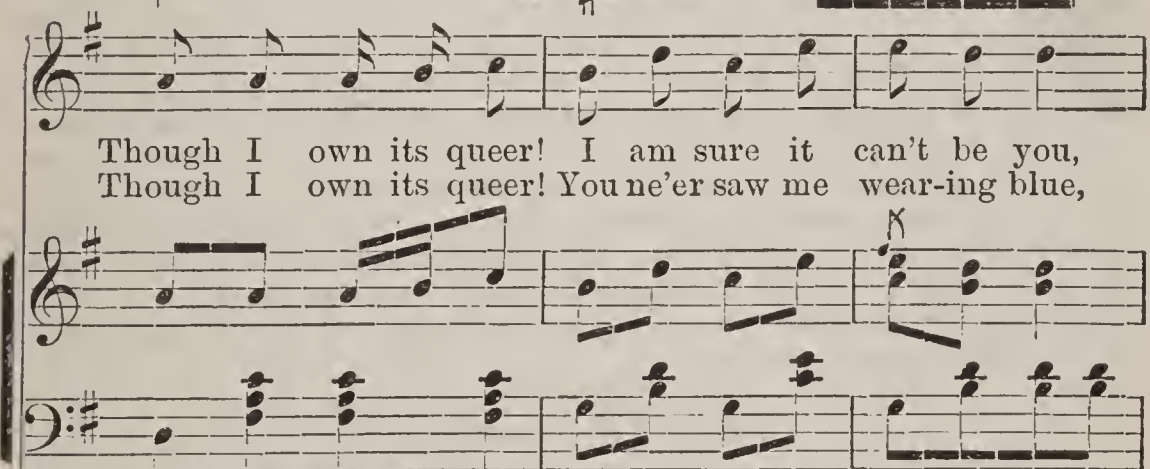
see— If you search the town or country thro', Than the



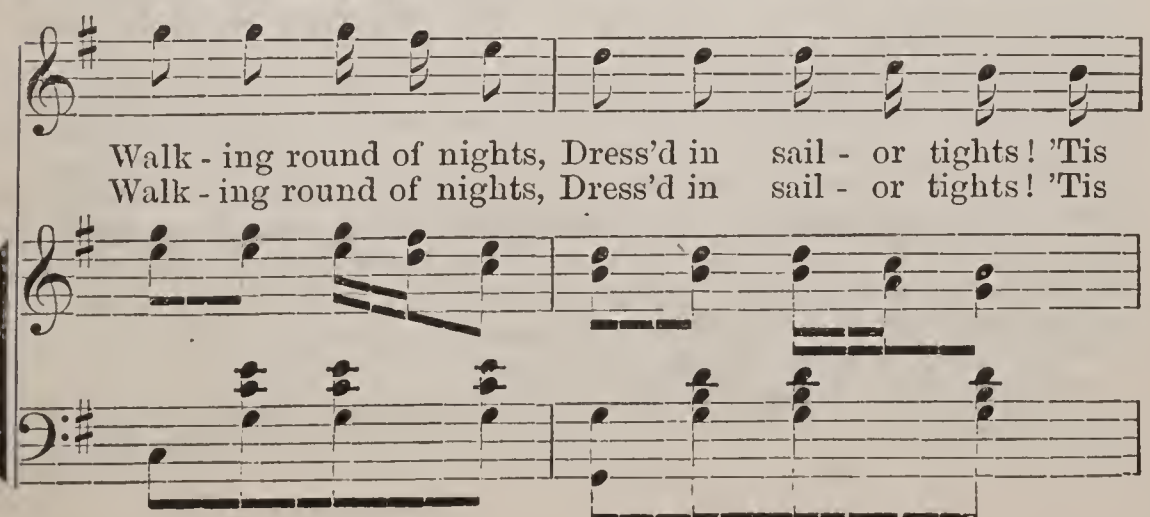
or  
fel-low that looks like me. *MRS. R. A tempo.*  
No! no! Hubby, dear!  
ROBSON. No! no! Nel-ly, dear!



*Suivez.* *ff*



Though I own its queer! I am sure it can't be you,  
Though I own its queer! You ne'er saw me wear-ing blue,



Walk - ing round of nights, Dress'd in sail - or tights! 'Tis  
Walk - ing round of nights, Dress'd in sail - or tights! 'Tis



The musical score is written for three parts: Treble, Bass, and a lower Treble part. It features two systems of music, each with a first and second time variation. The lyrics 'too absurd to be quite true!' are written under the first time variations. The second time variations are marked with 'ff' and 'f' dynamics. The score includes various musical notations such as notes, rests, and dynamic markings.

Repeat from *F*. for Dance, and Symphony.

During latter part of tune they dance, poussetting to each other, she endeavoring vainly to catch a glimpse of his hands.

ROB. (*after duel*). Now, the idea of my deceiving you! But where's my coat, love? It is nearly time for me to go to my lessons.

MRS. R. I'll fetch it. I hung it in the dressing room.

[*Exit through door, R.*

ROB. Poor soul! How I have blinded her; and what a brilliant idea! Worthy of old Nick himself! and so very original. The absurdity of creating another self!—a double!—a shadow that can only exist in the brain of my little wife. But sha'n't I profit by it! I shall no longer dread being recognized wherever I may go. I can always refer to that other scalawag, my walking photograph. (*laughs*) But what a scamp you are, Mr. Richard Robson! You're a downright scoundrel! You ought to be kicked! But then you know you're weak. You are susceptible, and you can't help it. You are very much ashamed to say that you are quite fascinated with a certain charming young widow whom you have taken to pic-nics, and who believes you to be a single man. Yes, and you know that you actually took a ring off her finger as a *gage d'amour*. (*looks at ring on his hand*) Upon my word, it is really a remarkably handsome one. Hallo! here comes my wife back. (*hides hand under dressing gown.*)

*Enter MRS. ROBSON, R.*

MRS. R. Here is your coat, love. Now you wont be longer away than you can help, will you?

ROB. (*changing coat, throws dressing gown across chairs*). Of course not! Am I ever? (*she takes hold of both his hands while he kisses her*). Good-bye, my ducksy-pucksy!

[*Exit, L. D. 1 E.*

MRS. R. The ring was on his hand—I felt it distinctly. Was there ever such dissembling? And if one part of this mysterious letter is true, why should uot all of it be so! Oh, cruel, cruel! (*cries*) But I'll be even with him yet. (*calls at door L.*) Henry! I require you to deliver a vote for me as soon as I have written it.

VOICE. I shall be in attendance, Madam.

MRS. R. Yes, I'll pay him back in his own coin and give him the lesson he deserves.

[*Exit, door R.*



*Re-enter ROBSON. Takes stage, walking rapidly from garden, c.*

ROB. I've changed my mind and come back. I'm sure there's mischief brewing. How could she have gained her information?

*Re-enter MRS. ROBSON.*

MRS. R. (*starting*). Eh! Bless me! Who have we here?

ROB. My dear, I have changed my mind. I shall put aside all business for to-day, and pass a few quiet hours in the pleasure of your society.

MRS. R. (*affecting surprise*). Sir? Why, really, I never saw such a likeness—even to the wart. It's really astonishing! It's really wonderful!

ROB. What's wonderful? That I should wish to pass a few hours in your society?

MRS. R. Why, it's the very same voice!

ROB. Eh?

MRS. R. The same eyes! The same hair!

ROB. What's the matter? How you stare!

MRS. R. You are certainly a most impertinent fellow to enter a house—not your own—in this most unwarrantable manner, and to stand talking to a strange lady with your hat on.

ROB. Good gracious! What is the matter?

MRS. R. I see how it is. You trust to this extraordinary likeness to my husband to come here in his absence for some base purpose. But you can't deceive a faithful, loving wife.

ROB. (*aside*). My goodness! she takes me for my double. (*aloud*) Come, come, my dear, no nonsense.

MRS. R. (*angrily*). There shall be no nonsense, sir! and don't address yourself to me in such familiar terms.

ROB. Come, come, my love——

MRS. R. Stand off, sir! What do you come here for? What do you want?

ROB. What do I want? Why, to sit down in my own house with my own wife, to be sure.

MRS. R. Your house?—your wife? Oh! your trick is seen through. The imposture is too transparent.

ROB. (*aside*). Upon my life, this is becoming exceedingly awkward. I shall be deprived of my conjugal position—even of my own identity. (*aloud*) Now, my dear—ha! ha!—this is all very fine—an excellent joke; but surely you know your own husband.

MRS. R. Undoubtedly I do, sir; but you are not he! If you are, prove it.

ROB. How?

MRS. R. Not able to prove your own identity. I will have you turned out of the house.

ROB. (*angrily*). But I tell you I am your husband.

MRS. R. And I tell you that you are not. You are only the fellow that is constantly mistaken for him.

ROB. Produce your evidence.

MRS. R. (*seizing his hand*). It is here, sir, on your finger. My husband never possessed a ring like that. That ring was purloined from a handsome young widow by a fellow that looks like him. You are that fellow.

ROB. (*aside*). By jingo! I am tried and found guilty.

Mrs. R. And if you are not he, why, then you must be my husband, and deceiving me in every way.

DUET.—*The Quarrel Duet.*

*Allegro.*

MRS. ROBSON, *angrily.*

In-deed, in - deed Sir, but I know you, For a

ROBSON.

low de - sign - ing elf! My dear you are mis -

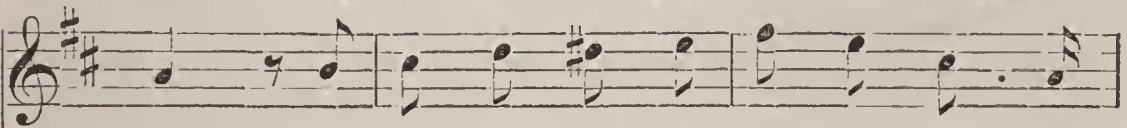
- tak - en, When you think I'm not my - self, Though



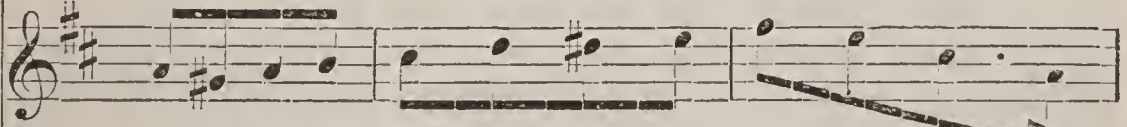
things look black a - gainst me, Yet you plain - ly ought to



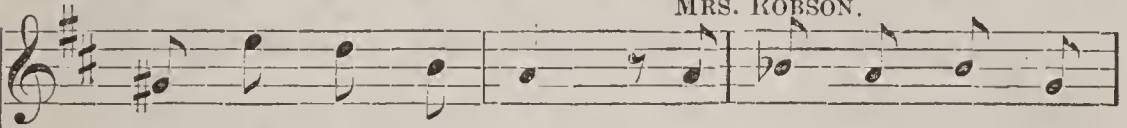
*Dim.*



see ; That I am Rich - ard Rob - son ! Not the



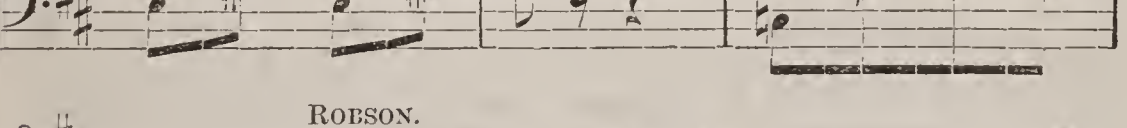
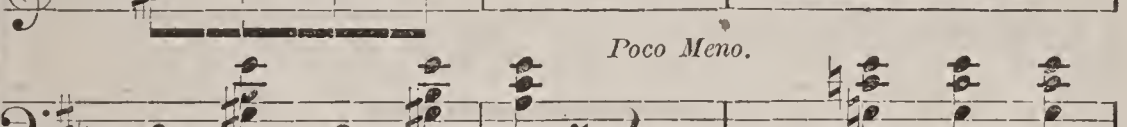
MRS. ROBSON.



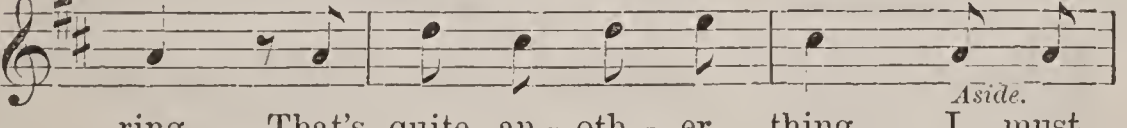
man that looks like me ! Then how a - bout the



*Poco Meno.*



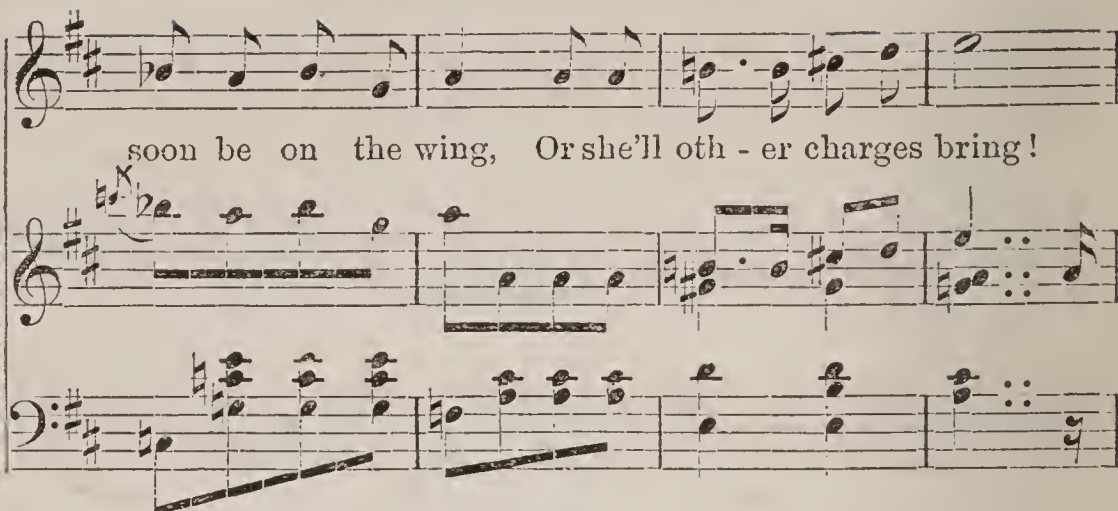
ROBSON.



ring. That's quite an - oth - er thing, I must

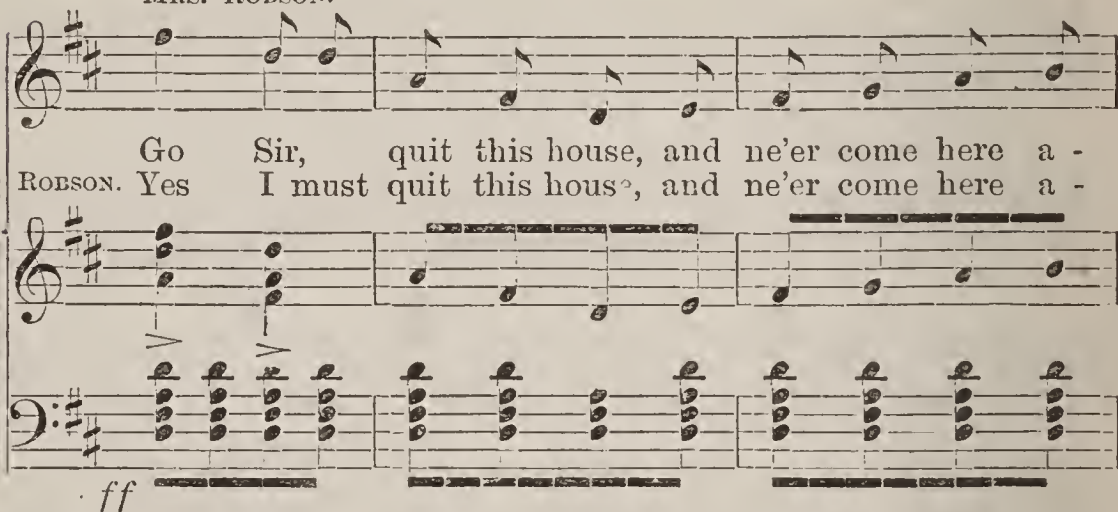






soon be on the wing, Or she'll oth - er charges bring!

MRS. ROBSON.

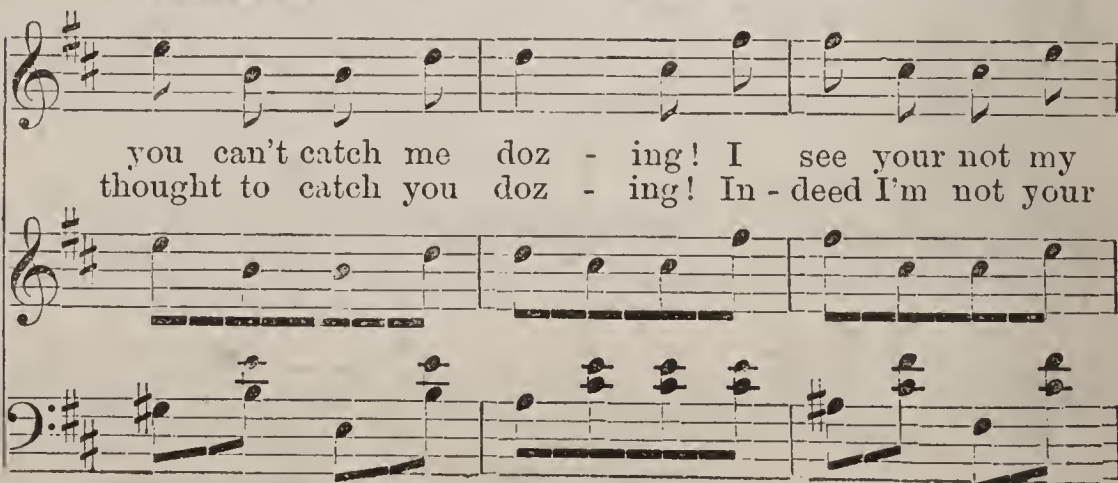


Go Sir, quit this house, and ne'er come here a -  
 ROBSON. Yes I must quit this house, and ne'er come here a -

*ff*



- gain! You know that you're im - pos - ing! But  
 - gain! I own I've been im - pos - ing! And



you can't catch me doz - ing! I see your not my  
 thought to catch you doz - ing! In - deed I'm not your

*Piu Vivo.*

hus-band By the wart up - on your nose! So go....  
 hus-band As you plain - ly may sup - pose! I go ...

..... Sir, quit the house! Yes! go..... Sir, quit the  
 ..... I go Ma-dame! I go..... I go Ma -

house! Go! go! go! go! go!  
 - dame! I go! I go! I go! I

go! go! go! ... go! I go! ...

*Rallent. ff*

ROB. (*after duet*). I must wriggle out of this somehow. I am obliged to deny that I am myself—that I am the husband of my wife. (*aloud*) Madam, I am penitent. I perceive that it is useless longer to pursue my nefarious course. I confess with heartfelt blushes of shame that I am not your husband, but that other fellow.

MRS. R. (*indignantly*). Then quit this house immediately.

ROB. (*bowing profoundly*). Madam, I go. (*aside*) Oh, Lord! to be kicked out of one's own house. [*Exit, R. c., into garden.*]

MRS. R. (*laughing*). Ha! ha! ha! Capital! He has been dismissed from his own abode!—his identity denied! and he has even confessed himself to be his own double! And now I may depend on it that he will try to make me believe in the existence of this double, so that he may do what he likes and go where he likes with impunity. Hark! There is some one moving in our room. (*peeps through keyhole D. in R.*) As I live he has gone round through the garden and got in at the back window. Oh, Mr. Robson! Mr. Robson! I'll be even with you yet.

[*Exits into garden, D. c.*]

ROBSON enters on tiptoe, D. R.

SONG.—ROBSON. AIR.—*The Conspirators' Chorus.*

ROBSON.

All is

*Andante Misterioso. p*

*f Agitato. pp*



*Startled.*

safe! From the room I've es-caped un-ob-serv'd, What was

that? 'Twas a foot-step; I'm sure that I heard, My

wife is a-way, So my wits I must use, To get

out of this cur-ious fix, Con-found the

ring that the wid - ow gave me, I've sent it

This system contains the first two staves of music. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two sharps (F# and C#). The lyrics are written below the first staff.

home and I feel that I'm free. And I have

*Sva*~~~~~

This system contains the next two staves of music. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the first staff. A wavy line with the word 'Sva' is placed above the end of the first staff.

made up my mind—Be they ev - er so kind, That with

*Sva*~~~~~

This system contains the next two staves of music. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the first staff. A wavy line with the word 'Sva' is placed above the end of the first staff.

wid-ows I'll nev - er more mix!..... Yes! I've

*Sva*~~~~~

This system contains the final two staves of music on this page. The melody continues in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the first staff. A wavy line with the word 'Sva' is placed above the end of the first staff.

made up my mind—Be they ev - er so kind that with

wid-ows I'll nev-er more mix, No! no! no! nev - er more

mix! No! no! no! nev - er more mix.

MRS. R. (*without, after song*). Henry! be so kind as to inform me when your master returns.

VOICE (*without*). I will be sure to do so, Madam.

ROB. Ah! she's coming back. I'll return to my hiding place, and reconnoitre.

[*Exits, D. R., but puts his head out to listen.*]

*Enter* MRS. ROBSON, *from garden, c.*

MRS. R. (*aside*). He is still there. I will carry out my plans. (*she sits at table with back to D. R., takes up some work and begins to sew, humming a tune.*)

*Re-enter* ROBSON, D. R.



ROB. (*aside*). I can manage it all now. I've sent that confounded ring back to the owner, and hang me if ever I'll appropriate a widow's ring again. She must have discovered that I was married, and split upon me to my wife. I got in through the window of our room, and now she'll think I have been there all the time, and still more firmly believe in that other fellow's existence. (*aloud*) Ah, Nelly dear! there you are! Industrious as usual. (*she looks round at him, but continues to sing and work. Aside*) She don't seem a bit astonished. (*aloud*) My dear, don't you see me!

MRS. R. Do you think me blind, love?

ROB. I have decided not to give any more lessons to-day.

MRS. R. So you said before.

ROB. (*sitting on sofa and gazing at her*). Oh, I said so before, did I?

MRS. R. Richard dear, I have a surprise for you. I've seen him!

ROB. Him?—who?

MRS. R. (*mysteriously*). Your double—your mean, contemptible double.

ROB. The blackguard! How I wish I'd been here. Is he very like me?

MRS. R. Wonderfully so. There was only one thing that undeceived me—he wore an opal ring on his left hand.

ROB. How lucky, to be sure; for you know that I never wore a ring in my life. Look. (*shows his hands*)

MRS. R. (*aside*). He has taken it off. (*aloud*) Of course! and I told him so. I soon made him see that I knew all about his imposture.

ROB. And the rascal wanted to palm himself off as me, did he?

MRS. R. He did! But, (*turning suddenly*) by the way, have you finished the letter you were writing in my room?

ROB. (*starting*). Writing in your room?

MRS. R. Now don't be stupid. Don't you remember that when you first went out this morning you returned soon after and startled me so by coming in at yonder window?

ROB. (*aside*). I did so just now; but she was not there. (*aloud*) My dear, I perfectly understand that my double has been here; but that I startled you at your window——

MRS. R. Why, of course you did. Don't you remember that you said you had come to give me an agreeable surprise, and had come through the garden in at the window to make it more complete?

ROB. (*tapping his forehead*). Dear me! I'm afraid that I'm losing my memory.

MRS. R. And it was so kind of you to give me your portrait, which I had always so longed for; and to think that you should have sat for it without telling me. What a dear little hubby, to be sure!

ROB. (*aside*). Well, if she's not insane, I must be, that's very clear. (*aloud*) My portrait! let me see it.

MRS. R. (*taking it from table*). Now don't make me angry and pretend to forget. Didn't you sit by me on that sofa and put your arm round my waist as you used to do?—didn't you kiss me and pat my hand as you used to do?

ROB. (*looks bewildered*). As I used to do?

MRS. R. Yes, and didn't you say all the impassioned and tender things that you used to do?

ROB. Confound it! what a deal I must have been used to do. (*aside*) I never saw this portrait before. (*aloud*) I never recollect doing all that.

MRS. R. Give me back the portrait. I would not part with it for worlds! because, though you are sometimes indifferent and perhaps a

little cold, I know what an ardent—what a devoted husband you can be when you like. Bless you! [*Exit with portrait, R. D.*]

ROB. Upon my word, I feel very uncomfortable. I an ardent, devoted husband? I'll be hanged if I am. (*thinks*) Murder! Who the deuce could have supposed that when I hit on the idea of saying that there was a fellow that looked like me, that there really was such a person! I feel in a very peculiar position. (*bell rings. He goes to door L. and looks out*) Ha! here comes Henry with a letter. I'll go and take it of him. (*goes out L., and immediately returns with letter in his hand; tears it open and reads*) "Sir! I warn you not to interfere between your wife and myself. I love that woman, and I know that she loves me! (ROBSON *ejaculates*, "The devil she does!") You are an obstacle in our path, and must be removed. If you don't immediately quit New York, I shall find means to force you; and then, in your absence, the well-known resemblance between us will everywhere allow me to represent myself as YOUR DOUBLE."—Oh! I shall go mad. Where's my revolver? This letter is evidently in a disguised hand. Yet the writing seems familiar somehow. I shall commit murder! I'll sound a general alarm! The whole police force shall do me justice. (*goes to bureau and gets pistol*) I'll have revenge. Help! murder! fire! Ten thousand furies! where is the villain? Perhaps up the chimney. (*fires two shots up chimney.*)

*Enter MRS. ROBSON, hurriedly, D. R.*

MRS. R. (*rushing towards him*). What's the matter? What has happened? Be quiet, I implore you. (*aside*) I'm afraid I've gone too far.

ROB. Don't come near me, infamous woman that you are. I'll kill him—I'll avenge my wounded honor. Look at that letter, Madam, and confess it all.

MRS. R. (*taking letter*). Why, you silly little man, don't you know your own wife's handwriting when you see it?

ROB. (*staring*). Your wri—have I been fooled? Where's this fellow that looks like me—this walking photograph?

MRS. R. (*laughing*). Richard, he's not to be found.

ROB. No?

MRS. R. He existed only in your imagination.

ROB. Well, there's truth in that. But where's the man that did as I used to do?

MRS. R. He is not to be found either.

ROB. No?

MRS. R. Because he existed only in my imagination.

ROB. But the portrait?

MRS. R. I painted it myself as a surprise for you. In the meantime, (*archly*) how about the ring?

ROB. I blush to say that there's some truth in that, though. But I have returned it to its owner; and I strongly suspect that she was your informer. But I am magnanimous—I forgive you both.

MRS. R. Nay, Richard! 'tis I that should forgive, and I do so on promise of amendment. For be assured that when one has committed a folly it is far better to confess and avoid it for the future than to endeavor to conceal it by some ridiculous and transparent subterfuge.

ROB. You are quite right, dear! and I won't go to any more masquerades. (*aside*) At all events, in the disguise of a sailor. (*aloud*) We must all reform some time or other, although (*to audience*) it was a magnificent invention of mine, wasn't it?—that of "MY WALKING PHOTOGRAPH!"



FINALE. AIR.—“*Bras Dessous.*”*Allegro Moderato.* BOTH.

Hap - py now and free! Arm in

arm we'll walk through life,.... Care - ful - ly will

we A - void all fu - ture strife;....

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Allegro Moderato.' and the performance is for 'BOTH.' The lyrics are: 'Hap - py now and free! Arm in arm we'll walk through life,.... Care - ful - ly will we A - void all fu - ture strife;....'. The piano accompaniment includes dynamic markings 'ff' and 'f'.



Careful we ev-er will be, To a-void all fu-ture

This system contains the first three staves of the musical score. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The key signature is two sharps (F# and C#), and the time signature is 7/8. The lyrics are: 'Careful we ev-er will be, To a-void all fu-ture'.

strife,.... Hap-pi-ly!..... Gay and free we'll

This system contains the next three staves. The lyrics are: 'strife,.... Hap-pi-ly!..... Gay and free we'll'.

walk the path of life!.....

*Rallentando colla voci. ff*

This system contains the next three staves. The lyrics are: 'walk the path of life!.....'. Below the staves, the instruction '*Rallentando colla voci. ff*' is written.

Curtain.

This system contains the final two staves of the page. The lyrics are: 'Curtain.'

MY WALKING PHOTOGRAPH.

A musical score for the piece "My Walking Photograph." The score is written for two staves, Treble and Bass, in the key of D major (two sharps). The Treble staff begins with a treble clef and a key signature of two sharps. It contains a melody with eighth and sixteenth notes, followed by a section marked *ff* (fortissimo) with dense sixteenth-note chords. The Bass staff begins with a bass clef and a key signature of two sharps. It contains a bass line with eighth and sixteenth notes, also followed by a section marked *ff* with dense sixteenth-note chords. The piece concludes with a double bar line and the word *Fine.* written to the right of the final measure.





## DE WITT'S ACTING PLAYS.

No.

- 4 DANDELION'S DODGES. A Farce in one act, by Thomas J. Williams.** Four male and two female characters. A rattling piece. The part of Dandelion excellent for a low comedian. Costumes of the day. Scenery, a picturesque landscape. Time in representation, fifty minutes.
- 5 WILLIAM TELL WITH A VENGEANCE; or, the Pet, the Patriot and the Pippin.** A grand new Burlesque by Henry J. Byron. Eight male and two female characters. Replete with telling allusions. Costumes of the period of the middle ages, grotesquely exaggerated. Five scenes in Switzerland. Time in representation, one hour.
- 6 SIX MONTHS AGO. A Comedietta in one act, by Felix Dale.** Two male and one female characters. A really effective little piece, suited to amateurs. Costumes of the day. Scene, morning room in a country house. Easily produced. Time in representation, forty minutes.
- 7 MAUD'S PERIL. A Drama in four acts, by Watts Phillips.** Five male and three female characters. Strong and sensational. Costume of English country life of the period. Scenery not elaborate. Time in representation, two hours and a half.
- 8 HENRY DUNBAR; or, a Daughter's Trials. A Drama in four acts, by Tom Taylor.** Ten male and three female characters. One of the best acting plays of the day. Costumes of the period. Scenery modern English. Time in representation, three hours.
- 9 A FEARFUL TRAGEDY IN THE SEVEN DIALS.** A farcical interlude in one act, by Charles Selby. Four male and one female characters. A very laughable piece, easily produced; certain to bring down the house. Costumes of the day. Scene, a genteelly furnished bedroom. Time in representation, forty minutes.
- 10 THE SNAPPING TURTLES; or, Matrimonial Masquerading.** A duologue in one act, by John B. Buckstone. One male and one female character, who assume a second each. A very ludicrous farce; has been eminently successful. Costumes of the day. Scene, a drawing room. Time in representation, one hour.
- 11 WOODCOCK'S LITTLE GAME. A Comedy Farce in two acts, by J. Maddison Morton.** Four male and four female characters. A sparkling, lively composition, by one of the most humorous dramatic authors. The part of Woodcock has been performed by Charles Mathews and Lester Wallack. Costumes of the period. Scenery, modern apartments, handsomely furnished. Time in representation, one hour.
- 12 A WIDOW HUNT. An original Comedy in three acts, by J. Sterling Coyne.** Four male and four female characters. An ingenious and well known alteration of the same author's "Everybody's Friend," the part of Major Wellington de Boots having been rendered popular by Mr. J. S. Clarke in England and America. Costumes and scenery of the period. Time in representation, two hours and a half.
- 13 RUY BLAS. A romantic Drama in four acts, from the French of Victor Hugo.** Twelve male and four female characters. This piece was eminently successful in London when produced by Mr. Fechter. It contains numerous scenes, capable of being performed unconnected with the drama, by amateurs. Spanish costumes of 1692. Scenery, halls and apartments in the royal palace at Madrid. Time in representation, three hours and a half.
- 14 NO THOROUGHFARE. A Drama in five acts, with a prologue, by Charles Dickens and Wilkie Collins.** Thirteen male and six female characters. Very successful as produced by Fechter in England and by Florence in America. Costumes modern but often changed. Scenery complicated; English exteriors, Swiss interiors and Alpine passes. Time in representation, three hours and forty minutes.
- 15 MILKY WHITE. A domestic Drama in two acts by H. T. Craven.** Four male and two female characters. A good acting, pathetic piece. Costumes English, of the present day. Scenery, an exterior and interior. Time in representation, one hour and a half.



## DE WITT'S ACTING PLAYS.

No.

- 16 DEARER THAN LIFE.** A serio-comic Drama in three acts, by Henry J. Byron. Six male and five female characters. An effective piece, which could be readily performed by amateurs with success. Costumes, English of the day. Scenery, two interiors, easily arranged. Time in representation, two hours.
- 17 KIND TO A FAULT.** An original Comedy in two acts, by William Brough. Six male and four female characters. A well written composition with well drawn characters. Costumes of the present day. Scenery, two elegantly furnished interiors. Time in representation, one hour and twenty minutes.
- 18 IF I HAD A THOUSAND A YEAR.** A Farce in one act, by John Maddison Morton. Four male and three female characters. A splendid social sketch—the part of Green being excellent for a good light comedian. Costumes of the present day; and scenery, a neatly furnished interior. Time in representation, one hour and fifteen minutes.
- 19 HE'S A LUNATIC.** A Farce in one act, by Felix Dale. Three male and two female characters. A sprightly, laughter-provoking production. Modern dresses; and scene, a drawing room. Time in representation, forty minutes.
- 20 DADDY GRAY.** A serio-comic Drama in three acts, by Andrew Halliday. Eight male and four female characters. One of the author's most effective and natural compositions. Dresses of the present day. Scenery, interior of a cottage, a lawyer's office, street and archway, and cottage with landscape. Time in representation, two hours.
- 21 DREAMS; or, My Lady Clara.** A Drama in five acts, by T. W. Robertson. Six male and three female characters. Full of thrilling incidents, with several excellent parts for both male and female. Was successfully brought out at the Boston Museum and New York Fifth Avenue Theatre. Costumes, modern German and English. Scenery, interiors and gardens, rather complicated, but effective.
- 22 DAVID GARRICK.** A Comedy in three acts, by T. W. Robertson. Eight male and three female characters. Most effectively performed by Mr. Sothorn in England and in America with decided success. Costumes, court dresses. Scenery, two interiors antiquesly furnished. Time in representation, one hour and three quarters.
- 23 THE PETTICOAT PARLIAMENT.** An Extravaganza in one act, by Mark Lemon. Fifteen male and twenty-four female characters. A revision of the "House of Ladies." Performed with great success at Mitchell's Olympic in New York. The costumes are extremely fanciful and exaggerated. Scenery, modern English. Time in representation, one hour and five minutes.
- 24 CABMAN No. 93; or, Found in a Four Wheeler.** A Farce in one act, by Thomas J. Williams. Two male and two female characters. A ludicrous piece, with a cabman for the first low comedian, and a stock broker as eccentric character part. Costumes of present day. Scene, a furnished room. Time in representation, forty minutes.
- 25 THE BROKEN HEARTED CLUB.** A Comedietta, by J. Sterling Coyne. Four male and eight female characters. A laughable satire on the Women's Rights movement. Costumes modern English. Scenery, a drawing room. Time in representation, thirty minutes.
- 26 SOCIETY.** A Comedy in three acts, by T. W. Robertson. Sixteen male and five female characters. A play exceedingly popular, intended to exhibit the foibles of British Society and to ridicule the election system. Costumes of the present day. Scenery elaborate. Time in representation, two hours and a half.
- 27 TIME AND TIDE.** A Drama in three acts and a prologue, by Henry Leslie. Seven male and five female characters. An effective piece, with novel and striking incidents. Costumes English, present day. Scenery, London marine scenery. Time in representation, two hours.



## DE WITT'S ACTING PLAYS.

No.

- 53 GERTRUDE'S MONEY BOX.** A Farce in one act, by Harry Lemon. Four male and two female characters. A successful, well written piece; an incident in rural life. Costumes of the present time. Scene, interior of a cottage. Time in representation, forty-five minutes.
- 54 THE YOUNG COLLEGIAN (The Cantab).** A Farce in one act, by T. W. Robertson. Three male and two female characters. A rattling piece, filled with ludicrous situations, which could be splendidly worked up by a good light comedian. Costumes modern; and scene, a handsome interior. Time in representation, fifty minutes.
- 55 CATHARINE HOWARD; or, the Throne, the Tomb and the Scaffold.** An historical play in three acts [from the celebrated play of that name, by Alexander Dumas]; adapted by W. D. Suter. Twelve male and five female characters. A most successful acting drama in both France and England. Costumes of the period of Henry VIII of England, artistic and rich. Scenery elaborate and historical. Time in representation, two hours and a half.
- 56 TWO GAY DECEIVERS; or, Black, White and Gray.** A Farce in one act by T. W. Robertson. Three male characters. Adapted from the French of one of the most laughable vaudevilles on the Parisian stage. Costumes of present day. Scene, a cell in a police station. Time in representation, forty minutes.
- 57 NOEMIE.** A Drama in two acts, translated and adapted from the French of Dennery and Clement by T. W. Robertson. Four male and four female characters. Originally acted in Paris, this piece created such a sensation that it was produced subsequently at all the leading theatres of London. Costumes modern. Scenery, a garden scene and a richly furnished interior. Time in representation, one hour and a half. Easily put on the stage.
- 58 DEBORAH (LEAH); or, the Jewish Maiden's Wrong.** A Drama in three acts, by Charles Smith Cheltenham. Seven male and six female characters. A strangely effective acting play. Costumes picturesque yet simple. Scenery elaborate and cumbersome to handle. Time in representation, two hours and fifteen minutes. Elegant extracts can be taken from this drama.
- 59 THE POST BOY.** An original Drama in two acts, by H. T. Craven. Five male and three female characters. Very successful. Costumes modern. Scenery, two interiors. Time of playing, an hour and a half.
- 60 THE HIDDEN HAND; or, the Gray Lady of Perth Vennon.** A Drama in four acts, by Tom Taylor. Five male and five female characters. Costumes of the period of James II of England. Scenery somewhat elaborate. Time in representation, two hours and a half.
- 61 PLOT AND PASSION.** A Drama in three acts [from the French], by Tom Taylor. Seven male and two female characters. A neat and well constructed play, admirably adapted to amateur representation. Costumes of the period of the First Empire, rich and attractive. Scenes, an interior in a French mansion, and one in a country villa. Time in representation, one hour and a half.
- 62 A PHOTOGRAPHIC FIX.** A Farce in one act, by Frederick Hay. Three male and two female characters. A brilliant, witty production. Costumes of the day. Scene, a photographic room. Time in representation, thirty-five minutes.
- 63 MARRIAGE AT ANY PRICE.** A Farce in one act, by J. P. Wooler. Five male and three female characters. A decided success in London. Costumes of the day. Two scenes, a plain chamber and a garden. Time in representation, thirty minutes.
- 64 A HOUSEHOLD FAIRY.** A domestic Sketch in one act, by Francis Talfourd. One male and one female character. A gem in its line; artistic, dramatic and very natural. Modern costumes, and scene a poorly furnished apartment. Time in playing, twenty-five minutes.



## DE WITT'S ACTING PLAYS.

No.

- 65 CHECKMATE. A Comedy in two acts, by Andrew Halliday.** Six male and five female characters. Costumes, English, of the present day. Scenes, interior of a country hotel, and exterior of same, with landscape. Time in representation, one hour and a half.
- 66 THE ORANGE GIRL. A Drama in a prologue and three acts, by Harry Leslie and Nicholas Rowe.** Eighteen male and four female characters. Costumes of the present day; this piece requires considerable scenery, and some of an especial nature. Time in representation, two hours and a quarter
- 67 THE BIRTHPLACE OF PODGERS. A Farce in one act, by John Hollingshead.** Seven male and three female characters. A capital acting extravaganza, introducing a number of eccentric personages. Costumes of the present time. Scene, a workingman's room. Time in representation, forty minutes.
- 68 THE CHEVALIER DE ST. GEORGE. A Drama in three acts, adapted from the French of MM. Velesville and Roger de Beauvoir, by T. W. Robertson.** Nine male and three female characters. A very popular and favorite play. Costumes, very rich, in velvet, court and hunting dresses, breeches, stockings, &c. Scenery, a tavern and garden, an interior, style Louis Seize, and a plainer interior. Time in representation, one hour and a half.
- 69 CAUGHT BY THE CUFF. A Farce in one act, by Frederick Hay.** Four male and one female characters. An exquisitely ludicrous production, crammed with situations. Costumes of the day. Scene, a kitchen. Time in representation, forty minutes.
- 70 THE BONNIE FISHWIFE. A Farce in one act, by Charles Selby, Comedian.** Three male and one female characters. A very sprightly piece, in which the lady is required to sing, and to be capable of assuming the Scottish dialect. The costumes, although modern, involve eccentric Scottish and deer stalking dresses. Scenes, a handsome chamber and interior of Highland cottage. Time of playing, forty-five minutes.
- 71 DOING FOR THE BEST. A domestic Drama in two acts, by M. Rophino Lacy.** Five male and three female characters. An effective acting piece, popular in London. Costumes of the day. Two scenes, one interior of cottage, the other a drawing room. Time in representation, one hour and a half.
- 72 A LAME EXCUSE. A Farce in one act, by Frederick Hay.** Four male and two female characters. Costumes of the day. Scene, a handsome interior. Time in representation, thirty-five minutes.
- 73 A GOLDEN FETTER (FETTERED). A Drama in three acts, by Watts Phillips.** Eleven male and four female characters. Costumes of the present time. Scenery extensive and peculiar to the piece. Time in representation, one hour and a half.
- 74 THE GARRICK FEVER. A Farce in one act, by J. R. Planche.** Seven male and four female characters. Costumes of the year 1742—court dresses, regimentals, velvet trains, &c. Scenery, a plain interior. Time of representation, forty-five minutes.
- 75 ADRIENNE; or, the Secret of a Life. Drama in three acts, by Harry Leslie.** Seven male and three female characters. A telling romantic drama. Italian and French costumes, civil and military. Scenery, elaborate interiors and landscapes. Time in representation, one hour and forty-five minutes.
- 76 THE CHOPS OF THE CHANNEL. An original Nautical Farce in one act, by Frederick Hay.** Three male and two female characters. A very mirth exciting and whimsical composition. Costumes of the present day. Scene, the saloon of a steamer. Time in representation, forty minutes.

## DE WITT'S ACTING PLAYS.

No.

- 77 THE ROLL OF THE DRUM.** A romantic Drama in three acts, by Thomas Egerton Wilks. Eight male and four female characters. A standard piece with the British theatres. Costumes of the period of the first French revolution. Scenery, interior of a farm house, a picturesque landscape and a drawing room. Time in representation, one hour and forty-five minutes.
- 78 SPECIAL PERFORMANCES.** A Farce in one act, by Wilmot Harrison. Seven male and three female characters. A most ludicrous, ingenious and sprightly production. Dresses of the present day. Scene, a chamber. Time in performance, forty minutes.
- 79 A SHEEP IN WOLF'S CLOTHING.** A domestic Drama in one act, freely adapted from Madame de Girardin's "*Une Femme qui deteste Son Mari*," by Tom Taylor. Seven male and five female characters. A neat and pleasing domestic play, founded upon incidents following Monmouth's rebellion. Costumes of the time of James II of England. Scene, a tapestried chamber. Time of playing, one hour.
- 80 A CHARMING PAIR.** A Farce in one act, by Thomas J. Williams. Four male and three female characters. Costumes of the present day. Scene, a handsomely furnished apartment. Time in representation, forty minutes.
- 81 VANDYKE BROWN.** A Farce in one act, by Adolphus Charles Troughton. Three male and three female characters. Popular wherever performed. Costumes of the present day. Scene, a chamber, backed by a window. Time of representation, one hour.
- 82 PEEP O' DAY; or, Saviourneen Dheelish.** An Irish romantic Drama in four acts (derived from "Tales of the O'Hara Family"), by Edmund Falconer. The New "Drury Lane" version. Twelve male and four female characters. Costumes, Irish, in the year 1798. Scenery, illustrative of Munster. Time in representation, three hours.
- 83 THRICE MARRIED.** A personation piece in one act, by Howard Paul. Six male and one female characters. The lady sings, dances and assumes personification of a French vocalist, of a Spanish dancer and of a man of fashion. Costumes of the day. Scene, a room in a lodging house. Time in representation, three quarters of an hour.
- 84 'T GUILTY.** A Drama in four acts, by Watts Phillips, ten male and six female characters. A thrilling drama found upon a fact. Costumes of the present day. Scenery illustrative of localities about Southampton and its harbor, and of others in India. Time in representation, three hours.
- 85 LOCKED IN WITH A LADY.** A Sketch from Life, by H. R. Addison. One male and one female character. A very pleasing and humorous interlude. Costume of the day, and scene a bachelor's apartment. Time in representation, thirty-five minutes.
- 86 THE LADY OF LYONS; or, Love and Pride.** A Play in five acts, by Lord Lytton (Sir Edward Lytton Bulwer). Twelve male five female characters. Four of the male characters are very good ones; and Pauline, Madame Deschappelles and the Widow Melnotte are each excellent in their line. The piece abounds in eloquent declamation and sparkling dialogue. This edition is the most complete in all respects ever issued. It occupies three hours in representation. The scenery, gardens and interior of cottage and mansion. Costumes French, of 1795.
- 87 LOCKED OUT.** A Comic Scene, illustrative of what may occur after dark in a great metropolis; by Howard Paul. One male and two female characters, with others unimportant. Scene, a street; dress, modern. Time in playing, thirty minutes.
- 88 FOUNDED ON FACTS.** A Farce in one act, by J. P. Wooler. Four male and two female characters. A favorite acting piece, easily put on the stage and never failing in success. Costumes of the present day. Scene, a hotel parlor. Time in representation, thirty-five minutes.



## DE WITT'S ACTING PLAYS.

No.

- 89 AUNT CHARLOTTE'S MAID. A Farce in one act,** by J. Maddison Morton. Three male and three female characters. One of the best of this prolific humorist's dramatic pieces. Dresses of the period, and scene an apartment in a dwelling house. Time in representation, forty minutes.
- 90 ONLY A HALFPENNY. A Farce in one act,** by John Oxenford. Two male and two female characters. Dresses of the present day, and scene an elegantly furnished interior. Time in representation, thirty-five minutes.
- 91 WALPOLE; or, Every Man has his Price. A Comedy in rhyme,** by Lord Lytton. Seven male and two female characters. Costumes of the period of George I of England. Scenery illustrative of London localities, and residences of the same era. Time of playing, one hour and ten minutes.
- 92 MY WIFE'S OUT. A Farce in one act,** by G. Herbert Rodwell. Two male and two female characters. This piece had a successful run at the Covent Garden Theatre, London. Costume modern, and scene an artist's studio. Time in representation, forty minutes.
- 93 THE AREA BELLE. A Farce in one act,** by William Brough and Andrew Halliday. Three male and two female characters. Costumes of the present time, and scene a kitchen. Time in performing, thirty minutes.
- 94 OUR CLERKS; or, No. 3, Fig Tree Court, Temple. An original Farce, in one act.** Seven male and five female characters. Costumes modern, and scene a large sitting room solidly furnished. Time in representation, sixty-five minutes.
- 95 THE PRETTY HORSE BREAKER. A Farce,** by William Brough and Andrew Halliday. Three male and ten female characters. Costumes modern English, and scene a breakfast room in a fashionable mansion. Time of playing, forty-five minutes.
- 96 DEAREST MAMMA. A Comedietta in one act,** by Walter Gordon. Four male and three female characters. Costume modern English, and scene a drawing room. Time in representation, one hour.
- 97 ORANGE BLOSSOMS. A Comedietta in one act,** by J. P. Wooler. Three male and three female characters. Costume of the present day, and scene, a garden with summer house. Time in playing, fifty minutes.
- 98 WHO IS WHO? or, All in a Fog. A Farce,** adapted from the French, by Thomas J. Williams. Three male and two female characters. Costumes, modern English dresses, as worn by country gentry; and scene, parlor, in an old fashioned country house. Time of playing, thirty minutes.
- 99 THE FIFTH WHEEL. A Comedy in three acts.** Ten male and two female characters. An excellent American production, easily managed. Costumes of the modern day. Scenery not complicated. Time of representation, about one hour and three quarters.
- 100 JACK LONG. A Drama in two acts,** by J. B. Johnstone. Nine male and two female characters. Costume of the frontiers. Scenery illustrative of localities on the Texan frontier. Time of performance, one hour and twenty minutes.
- 101 FERNANDE; or, Forgive and Forget. A Drama in three acts,** by Victorien Sardou. Eleven male and ten female characters. This is a correct version of the celebrated play as performed in Paris and adapted to the English stage, by Henry L. Williams, Jr. Costumes, modern French. Scenery, four interiors. Time in representation, three hours.
- 102 FOILED; or, a Struggle for Life and Liberty. A Drama in four acts,** by O. W. Cornish. 9 males, 3 females. Costumes, modern American. Scenery—a variety of scenes required, but none elaborate. Time in representation, three and a half hours.



## DE WITT'S ACTING PLAYS.

No.

- 103 FAUST AND MARGUERITE.** A romantic Drama in three acts, translated from the French of Michel Carre, by Thomas William Robertson. Nine male and seven female characters. Costumes German, of the sixteenth century; doublets, trunks, tights. Scenery, a laboratory, tavern, garden, street and tableau. Time in representation, two hours.
- 104 NO NAME.** A Drama in five acts, by Wilkie Collins. Seven male and five female characters. A dramatization of the author's popular novel of the same name. Costumes of the present day. Scenery, four interiors and a sea view. Time in representation, three hours.
- 105 WHICH OF THE TWO.** A Comedietta in one act, by John M. Morton. Two male and ten female characters. A very neat and interesting petty comedy. Costume Russian. Scene, public room of an Inn. Time of playing, fifty minutes.
- 106 UP FOR THE CATTLE SHOW.** A Farce in one act, by Harry Lemon. Six male and two female characters. Costumes English, of the present day. Scene, a parlor. Time in representation, forty minutes.
- 107 CUPBOARD LOVE.** A Farce in one act, by Frederick Hay. Two male and one female characters. A good specimen of broad comedy. Dresses modern, and scene, a neatly furnished apartment. Time in representation, twenty minutes.
- 108 MR. SCROGGINS; or, Change of Name.** A Farce in one act, by William Hancock. Three male and three female characters. A lively piece. Costumes of the present day. Scene, a drawing room. Time in representation, forty minutes.
- 109 LOCKED IN.** A Comedietta in one act, by J. P. Wooler. Two male and two female characters. Costumes of the period. Scene, a drawing room. Time in representation, thirty minutes.
- 110 POPPLETON'S PREDICAMENTS.** A Farce in one act, by Charles M. Rae. Three male and six female characters. Costumes of the day. Scene, a drawing room. Time in representation, forty minutes.
- 111 THE LIAR.** A Comedy in two acts, by Samuel Foote. Seven male and two female characters. One of the best acting plays in any language. Costumes, embroidered court dresses, silk sacques, &c; still the modern dress will suffice. Scenes—one, a park, the other a drawing room. Time in representation, one hour and twenty minutes. This edition, as altered by Charles Mathews, is particularly adapted for amateurs.
- 112 NOT A BIT JEALOUS.** A Farce in one act, by T. W. Robertson. Three male and three female characters. Costumes of the day. Scene, a room. Time of playing, forty minutes.
- 113 CYRIL'S SUCCESS.** A Comedy in five acts, by Henry J. Byron. Ten male and four female characters. Costumes modern. Scenery, four interiors. Time in representation, three hours twenty minutes.
- 114 ANYTHING FOR A CHANGE.** A petite Comedy in one act, by Shirley Brooks. Three male and three female characters. Costumes present day. Scene, an interior. Time in representation, fifty-one minutes.
- 115 NEW MEN AND OLD ACRES.** A Comedy in three acts by Tom Taylor. Eight male and five female characters. Costumes present day. Scenery somewhat complicated. Time in representation, two hours.
- 116 I'M NOT MESILF AT ALL.** An original Irish Stew in one act, by C. A. Maltby. Three male and two female characters. Costume of present day, undress uniform, Irish peasant and Highland dress. Scene, a room. Time in playing twenty-eight minutes.

## DE WITT'S ACTING PLAYS.

No.

- 117 NOT SUCH A FOOL AS HE LOOKS.** A farcical Drama in three acts, by Henry J. Byron. Five male and four female characters. Excellent for amateurs. Costumes of the day. Scenery, three interiors. Time in representation, two hours.
- 118 WANTED, A YOUNG LADY.** A Farce in one act, by W. E. Suter. Three male characters. Effective for amateurs. Costumes of the day. Scene, a room. Time in playing, forty minutes.
- 119 A LIFE CHASE.** A Drama in five acts, by Adolph Belot; translated by John Oxenford and Horace Wigan. Fourteen male and five female characters. Costumes modern French. Scenery elaborate. Time in representation, two hours and twenty minutes.
- 120 A TEMPEST IN A TEAPOT.** Petite Comedy in one act. Two male and one female characters. Admirably adapted for private performance. Costumes of the day. Scene, an interior. Time of representation, thirty-five minutes.
- 121 A COMICAL COUNTESS.** A Farce in one act, by William Brough. Three male and one female characters. Costumes French, of last century. Scene, a drawing room. Time in representation, forty minutes.
- 122 ISABELLA ORSINI.** A romantic Drama in four acts, by S. H. Mosenthal. Eleven male and four female characters. Costumes Italian, three hundred years ago. Scenery complicated. Time in representation, three and a half hours.
- 123 THE TWO POLTS.** A Farce in one act, by John Courtney. Four male and four female characters. Costumes modern. Scenery, a street and two interiors. Time in representation, forty-five minutes.
- 124 THE VOLUNTEER REVIEW; or, The Little Man in Green.** A Farce in one act, by Thomas J. Williams. Six male and six female characters. Easily localized, as the "Home Guard," or "Militia Muster." Costumes of the day; and scene, a room. Time in representation, forty-five minutes.
- 125 DEERFOOT.** A Farce in one act, by T. C. Burnand. Five male and one female characters. Costumes of the day; and scene, a public house. Time in playing, thirty-five minutes.
- 126 TWICE KILLED.** A Farce in one act, by John Oxenford. Six male and three female characters. Costumes modern; scene, landscape and a drawing room. Time in playing, forty-five minutes.
- 127 PEGGY GREEN.** A Farce in one act, by Charles Selby. Three male and ten female characters. Costumes of the present day. Scene, a country road. Time in representation, forty-five minutes.
- 128 THE FEMALE DETECTIVE; or, The Mother's Dying Child.** A Drama in three acts, by C. H. Hazlewood. Eleven male and four female characters. Costumes of fifty years since. Scenery very elaborate. Time of playing two hours.
- 129 IN FOR A HOLIDAY.** A Farce in one act, by F. C. Burnand. Two male and three female characters. Costumes of the period, and scene an interior. Time in performance, thirty-five minutes.
- 130 MY WIFE'S DIARY.** A Farce in one act. From the French of MM. Dennery and Clairville, by T. W. Robertson. Three male and one female characters. Costumes modern French, and scene a drawing room. Time in representation, fifty minutes.
- 131 GO TO PUTNEY.** A Farce in one act, by Harry Lemon. Four male and three female characters. Excellent for amateurs. Costumes of the day; scene, a drawing room. Time in representation, forty-five minutes.



## DE WITT'S ACTING PLAYS.

No.

- 132 A RACE FOR A DINNER.** A Farce in one act, by J. F. G. Rodwell. Ten male characters. A sterling piece. Costumes of the day. Scene, a tavern exterior. Time in representation, sixty minutes.
- 133 TIMOTHY TO THE RESCUE.** A Farce in one act, by Henry J. Byron. Four male and two female characters. In this laughable piece Spangle assumes several personifications. Costumes of the day, and scene a plain interior. Time in representation, forty-five minutes.
- 134 TOMPKINS, THE TROUBADOUR.** A Farce in one act, by MM. Lockroy and Marc Michel. Three male and two female characters. Costumes modern, and scene an ironmonger's shop. Time in playing, thirty-five minutes.
- 135 EVERYBODY'S FRIEND.** A Comedy in three acts, by J. Sterling Coyne. Six male and five female characters. Costumes modern, and scenery three interiors. Time in performance, two and a half hours.
- 136 THE WOMAN IN RED.** A Drama in three acts and Prologue, by J. Sterling Coyne. Six male and eight female characters. Costumes French and Italian. Scenery complicated. Time of playing, three hours and twenty-five minutes.
- 137 L'ARTICLE 47; or Breaking the Ban.** A Drama in three acts, by Adolph Belot, adapted to the English stage by Henry L. Williams. Eleven male and five female characters. Costumes French, of the day. Scenery elaborate. Time in representation, three hours and ten minutes.
- 138 POLL AND PARTNER JOE; or, The Pride of Putney and the Pressing Pirate.** A Burlesque in one act and four scenes, by F. C. Burnand. Ten male and three female characters. (Many of the male characters are performed by ladies.) Costumes modern, and scenery local. Time of playing, one hour.
- 139 JOY IS DANGEROUS.** A Comedy in two acts, by James Mortimer. Three male and three female characters. Costume, modern French. Scenery, two interiors. Time in representation, one hour and forty-five minutes.
- 140 NEVER RECKON YOUR CHICKENS, &c.** A Farce in one act, by Wybert Reeve. Three male and four female characters. Modern costumes, and scene, an interior. Time in representation, forty minutes.
- 141 THE BELLS; or, the Polish Jew.** A romantic moral Drama in three acts, by MM. Ereckmann and Chatrain. Nine male and three female characters. Costumes Alsatian. of present date. Scenery, two interiors and a court room. Time of playing, two hours and twenty minutes.
- 142 DOLLARS AND CENTS.** An original American Comedy in three acts, by L. J. Hollenius, as performed by the Murray Hill Dramatic Association. Nine male and four female characters. Costumes modern, and scenery, three interiors and one garden. Time in representation, two and three quarter hours.
- 143 LODGERS AND DODGERS.** A Farce in one act, by Frederick Hay. Four male and two female characters. Costumes of the present time. Scene, a furnished apartment. Time in representation, twenty-five minutes. One character a Yorkshire farmer.
- 144 THE LANCASHIRE LASS; or, Tempted, Tried and True.** A domestic Melodrama in four acts and a Prologue, by Henry J. Byron. Twelve male and three female characters. Costumes of the present day. Scenery, varied and difficult. Time in representation, three hours.



## DE WITT'S ACTING PLAYS.

No.

- 145 FIRST LOVE. A Comedy in one act, by Eugene Scribe.**  
Adapted to the American stage by L. J. Hollenius. Four male and one female characters. Suitable for amateurs. Modern costumes, and scene, a parlor. Time in playing, forty-five minutes.
- 146 THERE'S NO SMOKE WITHOUT FIRE. A Comedietta in one act, by Thomas Picton.** One male and two female characters. Costumes of the present day, and scene, an apartment. Time in representation, forty minutes.
- 147 THE OVERLAND ROUTE. A Comedy in three acts, by Tom Taylor.** Eleven male and five female characters. Costumes East Indian (European). Scenery, steamship saloon and deck, and coral reef. Time in representation, two hours and forty minutes.
- 148 CUT OFF WITH A SHILLING. A Comedietta in one act, by S. Theyre Smith.** Two male and one female characters. Scene, a drawing room. Time in playing, twenty-five minutes.
- 149 CLOUDS. An American Comedy in four acts, by Fred. Marsden (W. A. Sliver).** Eight male and seven female characters. Costumes of the day. Scenery, cottage, river scene and drawing rooms. Time in representation, three hours.
- 150 A TELL-TALE HEART. A Comedietta in one act, by Thomas Picton.** One male and two female characters. Excellent for private representation. Costumes of the day. Scene, a villa room. Time in representation, forty minutes.
- 151 A HARD CASE. A Farce in one act, by Thomas Picton.** Two male characters. A most ludicrous piece for two performers. Costumes of the day. Scene, an interior. Time in playing, thirty-five minutes.
- 152 CUPID'S EYE-GLASS. A Comedy in one act, by Thomas Picton.** One male and one female characters. Adapted for amateur performance. Costumes of the day, and scene, a drawing room. Time in representation, twenty-five minutes.
- 153 'TIS BETTER TO LIVE THAN TO DIE. A Farce in one act, by Thomas Picton.** Two male and one female characters. Can be played readily and effectively by amateurs. Costumes modern, and scene, an artist's studio. Time in representation, forty minutes.
- 154 MARIA AND MAGDALENA. A Play in four acts, by L. J. Hollenius.** Eight male, six female characters. An uniformly good stock company is alone needed to properly produce this charming piece. Costumes modern. Scenery, fine interiors and beautiful gardens. Time in representation, three hours.
- 155 OUR HEROES. A Military Play in five acts, eight allegorical tableaux, and ten grand pictures, including a grand transformation tableau, by John B. Renauld.** Twenty-four male and five female characters. Large parties of retired volunteers can appear with great effect in this play. Costumes modern, civil and military. Scenery, interiors of dwellings, encampments and battle-fields.
- 156 PEACE AT ANY PRICE. A Farce in one act, by T. W. Robertson.** One male and one female characters; but a variety of voices are heard throughout the piece, the speakers being invisible. A capital sketch for two lively amateur comedians. Costume modern. Scenery—there is but one scene throughout the piece—a meanly furnished apartment. Time in representation, twenty minutes.
- 157 QUITE AT HOME. A Comedietta in one act, by Arthur Sketchley.** Five male and two female characters. A real lively taking piece. All the characters passable. Costumes modern. Scenery, a shabbily furnished apartment. Time in representation, forty-five minutes.

## DE WITT'S ACTING PLAYS.

No.

- 158 SCHOOL. A Comedy in four acts, by T. W. Robertson.** Six male and six female characters. Is a very superior piece, and has three characters unusually good for either sex. Could be played with fine effect at a girls' seminary. Costumes modern. Scenery, English landscape and genteel interiors. Time in representation, two hours and forty minutes.
- 159 IN THE WRONG HOUSE. A Farce in one act, by Martin Becher.** Four male and two female characters. A very justly popular piece. Two of the male characters are excellent for light and low comedian. Good parts, too, for a young and old lady. Costumes modern. Scenery, an ordinary room. Time in representation, twenty-five minutes.
- 160 BLOW FOR BLOW. A Drama in a Prologue and three acts, by Henry J. Byron.** Eleven male and six female characters. Full of homely pathos as well as rich humor. Has several excellent parts. Costumes modern. Scenery, interiors of offices and dwellings. Time in representation, three hours.
- 161 WOMAN'S VOWS AND MASONS' OATHS. In four acts, by A. J. H. Duganne.** Ten male and four female characters. Has effective situations, fine characters and beautiful dialogues. Costumes modern, with Federal and Confederate uniforms. Scenery, interiors in country houses, and warlike encampments. Time in performance, two hours and thirty minutes.
- 162 UNCLE'S WILL. A Comedietta in one act, by S. Thore Smith.** Two male and one female characters. A brilliant piece; can be easily played in a parlor. Costumes modern, and naval uniform for Charles. Scenery, set interior drawing room. Time in representation, thirty minutes.
- 163 MARCORETTI. A romantic Drama in three acts, by John M. Kingdom.** Ten male and three female characters. A thrillingly effective piece, full of strong scenes. Costumes, brigands and rich Italian's dress. Scenery, interior of castle, mountain passes, and princely ball room. Time in representation, two hours.
- 164 LITTLE RUBY; or, Home Jewels. A domestic Drama in three acts, by J. J. Wallace.** Six male and six female characters. This drama is at once affecting and effective. Little Ruby fine personation for young prodigy. Costumes modern. Scenery, interior of dwelling and gardens. Time in representation, two hours.
- 165 THE LIVING STATUE. A Farce in one act, by Joseph J. Dilloy and James Allen.** Three male and two female characters. Brimful of fun. Trotter a great character for a droll low comedian. Costumes modern, with one old Roman warrior dress. Scenery, a plain interior.
- 166 BARDELL vs. PICKWICK. A Farcical sketch in one act, arranged from Charles Dickens.** Six male and two female characters. Uncommonly funny. Affords good chance to "take off" local legal celebrities. Costumes modern. Scenery, a court room. Time in performance, thirty minutes.
- 167 APPLE BLOSSOMS. A Comedy in three acts, by James Albery.** Seven male and three female characters. A pleasing piece, with rich part for an eccentric comedian. Costumes modern English. Scenery, exterior and interior of inn. Time in representation, two hours and twenty minutes.
- 168 TWEEDIE'S RIGHTS. A Comedy in two acts, by James Albery.** Four male and two female characters. Has several excellent characters. John Tweedie, powerful personation; Tim Whiffler very funny. Costumes modern. Scenery, a stone mason's yard and modest interior. Time in representation, one hour and twenty-five minutes.



## DE WITT'S ACTING PLAYS.

No.

- 169 MY UNCLE'S SUIT.** A Farce in one act, by Martin Becher. Four male and one female characters. Has a jolly good low comedy part, a fine light comedy one, and a brisk, pert lady's maid. Costumes modern. Scenery, a well furnished sitting room. Time in representation, thirty minutes.
- 170 ONLY SOMEBODY; or, Dreadfully Alarming.** A Farce in one act, by Conway Edwardes and Edward Cullerne. Four male and two female characters. Immensely funny. Full of queer incidents. Every way fitted for amateurs. Costumes modern. Scenery, a garden and back of a house. Time of playing, thirty minutes.
- 71 NOTHING LIKE PASTE.** A Farce in one act, by Chas. Marsham Rae. Three male and one female characters. Every character superexcellent. Billy Doo a regular Burtonian part. Admirable piece for amateurs. Costumes modern. Scenery, exterior of a small villa, with gardens. Time in representation, forty minutes.
- 172 OURS.** A Comedy in three acts, by T. W. Robertson. Six male and three female characters. One of the best and most admired plays in our language—while a fair stock company can play it acceptably. It has several characters fit for stars. Costumes modern, with British military uniforms. Scenery, gardens, park, drawing room, and rude hut in the Crimea. Time of representation, two hours and thirty minutes.
- 173 OFF THE STAGE.** An entirely original Comedietta in one act, by Sydney Rosenfeld. Three male and three female characters, all equally excellent. One of the sprightliest, wittiest and most amusing little plays ever written, causing almost an hour's constant merriment. Costumes modern. Scene a handsome interior.
- 174 HOME.** A Comedy in three acts, by T. W. Robertson. Four male, three female characters. A charming piece. Needs but a small company. Every character very good. Costumes modern. Only one scene throughout the play. Time of representation, two hours.
- 175 CAST UPON THE WORLD.** An entirely Original Drama in five acts, by Charles E. Newton. Ten male, five female characters. A remarkably effective piece. Costumes modern. Scenery somewhat elaborate, but very fine. Time of representation, two hours and thirty minutes.
- 176 ON BREAD AND WATER.** A Musical Farce in one act, being a free adaptation from the German, by Sydney Rosenfeld. A rollicking little piece. One male and two female characters. Containing a brilliant soubrette part. Costumes modern. Scene an uncarpeted school room. Time in representation, twenty-five minutes.
- 177 I SHALL INVITE THE MAJOR.** A Parlor Comedy in one act, by G. von Moser. Containing five characters, four male and one female. A very pleasing little play, with good parts for all. Very bright and witty. Costumes modern. Scene, a handsome interior. Time in representation, forty minutes.
- 178 OUT AT SEA.** An entirely Original Romantic Drama in a prologue and four acts, by Charles E. Newton. Sixteen male, five female characters. Powerfully written. Full of strong situations. Very telling scenic effects. Costumes modern. Time in representation, two hours and ten minutes.
- 179 A BREACH OF PROMISE.** An extravagant Comic Drama in two acts, by T. W. Robertson. Five male, two female characters. A capital, very merry piece. Good for amateurs. Time in representation, one hour. Scenery, two interiors. Costume, modern.
- 180 HENRY THE FIFTH.** An Historical Play in five acts. By William Shakspeare. Thirty-eight male, five female characters. This grand play has a rare blending of the loftiest tragedy, with the richest and broadest humor. This edition is the most complete in every respect ever published. Costumes rich and expensive. Scenery, etc., very elaborate. Time of representation, three hours.



## DE WITT'S ETHIOPIAN AND COMIC DRAMA.

No.

- 6 THE BLACK CHAP FROM WHITECHAPEL.** An eccentric Negro Piece, adapted from Burnand and Williams' "B. B." by Henry L. Williams, Jr. Four male characters. Costumes modern. Scene, an interior. Time in representation, thirty minutes.
- 7 THE STUPID SERVANT.** An Ethiopian Sketch in one scene, by Charles White. Two male characters. Characters very droll; fit for star "darky" players. Costumes modern and fantastic dresses. Scenery, an ordinary room. Time in representation, twenty minutes.
- 8 THE MUTTON TRIAL.** An Ethiopian Sketch in two scenes, by James Maffit. Four male characters. Capital burlesque of courts of "justice;" all the parts good. Costumes modern and Quaker. Scenery, a wood view and a court room. Time in representation, twenty minutes.
- 9 THE POLICY PLAYERS.** An Ethiopian Sketch in one scene, by Charles White. Seven male characters. A very clever satire upon a sad vice. Costumes modern, and coarse negro ragged clothes. Scenery, an ordinary kitchen. Time in representation, twenty minutes.
- 10 THE BLACK CHEMIST.** An Ethiopian Sketch in one scene, by Charles White. Three male characters. All the characters are A 1, funny in the extreme. Costumes modern or Yankee—extravagant. Scenery, an apothecary's laboratory. Time in representation, seventeen minutes.
- 11 BLACK-EY'D WILLIAM.** An Ethiopian Sketch in two scenes, by Charles White. Four male, one female characters. All the parts remarkably good. Costumes as extravagant as possible. Scenery, a police court room. Time in representation, twenty minutes.
- 12 DAGUERREOTYPES.** An Ethiopian Sketch in one scene, by Charles White. Three male characters. Full of broad humor; all characters excellent. Costumes modern genteel, negro and Yankee garbs. Scenery, ordinary room with camera. Time in representation, fifteen minutes.
- 13 THE STREETS OF NEW YORK; or, New York by Gaslight.** An Ethiopian Sketch in one scene, by Charles White. Six male characters. Three of the parts very droll; others good. Costumes some modern, some Yankee and some loaferish. Scenery, street view. Time in representation, eighteen minutes.
- 14 THE RECRUITING OFFICE.** An Ethiopian Sketch in one act, by Charles White. Five male characters. A piece full of incidents to raise mirth. Three of the parts capital. Costumes extravagant, white and darkey, and a comical uniform. Scenery, plain chamber and a street. Time in representation, fifteen minutes.
- 15 SAM'S COURTSHIP.** An Ethiopian Farce in one act, by Charles White. Two male and one female characters. All the characters particularly jolly. Two of the parts can be played in either white or black, and one in Dutch. Costumes Yankee and modern. Scenery, plain chamber. Time in representation, twenty minutes.
- 16 STORMING THE FORT.** A burlesque Ethiopian Sketch in one scene, by Charles White. Five male characters. Richly ludicrous; all the characters funny. Costumes fantastical, and extravagant military uniforms. Scenery, ludicrous "take off" of fortifications. Time in representation, fifteen minutes.
- 17 THE GHOST.** An Ethiopian Sketch in one act, by Charles White. Two male characters. A right smart piece, full of laugh. Costumes ordinary "darkey" clothes. Scenery common looking kitchen. Time in representation, fifteen minutes.
- 18 THE LIVE INDIAN; or, Jim Crow.** A comical Ethiopian Sketch in four scenes, by Dan Bryant. Four male, one female characters. As full of fun as a hedgehog is full of bristles. Costumes modern and darkey. Scenery, chamber and street. Time in representation, twenty minutes.



## DE WITT'S ETHIOPIAN AND COMIC DRAMA.

No.

- 19 MALICIOUS TRESPASS; or, Points of Law.** An Ethiopian Sketch in one scene, by Charles White. Three male characters. Extravagantly comical; all the parts very good. Costumes extravagant modern garbs. Scenery, wood or landscape. Time of playing, twenty minutes.
- 20 GOING FOR THE CUP; or, Old Mrs. Williams' Dance.** An Ethiopian Interlude, by Charles White. Four male characters. One capital part for a bright juvenile; the others very droll. Costumes modern and darkey. Scenery, a landscape or wood. Time in representation, twenty minutes.
- 21 SCAMPINI.** An anti-tragical, comical, magical and laughable Pantomime, full of tricks and transformations, in two scenes, by Edward Warden. Six male, three female characters. Costumes extravagantly eccentric. Scenery, plain rustic chamber. Time in representation, thirty minutes.
- 22 OBEYING ORDERS.** An Ethiopian Military Sketch in one scene, by John Arnold. Two male, one female characters. Mary Jane, a capital wench part. The piece very jocose. Costumes ludicrous military and old style dresses. Scenery either plain or fancy chamber. Time of playing, fifteen minutes.
- 23 HARD TIMES.** A Negro Extravaganza in one scene, by Daniel D. Emmett. Five male, one female characters. Needs several good players—then there is "music in the air." Costumes burlesque, fashionable and low negro dresses. Scenery, a kitchen. Time in representation, twenty minutes.
- 24 BRUISED AND CURED.** A Negro Burlesque Sketch in one scene, by A. J. Leavitt. Two male characters. A rich satire upon the muscular furor of the day. Costumes tights and guernsey shirts and negro dress. Scenery, plain chamber. Time in representation, twenty minutes.
- 25 THE FELLOW THAT LOOKS LIKE ME.** A laughable Interlude in one scene, by Oliver Durivarge. Two male characters—one female. Boiling over with fun, especially if one can make up like Lester Wallack. Costumes genteel modern. Scenery, handsome chamber. Time in representation, twenty-five minutes.
- 26 RIVAL TENANTS.** A Negro Sketch, by George L. Stout. Four male characters. Humorously satirical; the parts all very funny. Costumes negro and modern. Scenery, an old kitchen. Time of playing, twenty minutes.
- 27 ONE HUNDREDTH NIGHT OF HAMLET.** A Negro Sketch, by Charles White. Seven male, one female characters. Affords excellent chance for imitations of popular stars. Costumes modern, some very shabby. Scenery, plain chamber. Time in representation, twenty minutes.
- 28 UNCLE EPH'S DREAM.** An Original Negro Sketch in two scenes and two tableaux, arranged by Charles White. Three male, one female characters. A very pathetic little piece, with a sprinkling of humor. Costumes, a modern southern dress and negro toggery. Scenery, wood, mansion and negro hut. Time in representation, twenty minutes.
- 29 WHO DIED FIRST? A Negro Sketch in one Scene,** by A. J. Leavitt. Three male, one female characters. Jasper and Hannah are both very comical personages. Costumes, ordinary street dress and common darkey clothes. Scenery, a kitchen. Time in representation, twenty minutes.
- 30 ONE NIGHT IN A BAR ROOM.** A Burlesque Sketch, arranged by Charles White. Seven male characters. Has a funny Dutchman and two good darkey characters. Costume, one Dutch and several modern. Scenery, an ordinary interior. Time in representation, twenty minutes.

## DE WITT'S ETHIOPIAN AND COMIC DRAMA.

No.

- 31 GLYCERINE OIL. An Ethiopian Sketch, by John Arnold.** Three male characters, all good. Costumes, Quaker and eccentric modern. Scenery, a street and a kitchen. Time in representation, fifteen minutes.
- 32 WAKE UP, WILLIAM HENRY. A Negro Sketch, arranged by Charles White.** Three male characters, which have been favorites of our best performers. Costumes modern—some eccentric. Scenery plain chamber. Time in representation, ten minutes.
- 33 JEALOUS HUSBAND. A Negro Sketch, arranged by Charles White.** Two male, one female characters. Full of farcical dialogue. Costumes, ordinary modern dress. Scenery, a fancy rustic chamber. Time in representation, twenty minutes.
- 34 THREE STRINGS TO ONE BOW. An Ethiopian Sketch** in one scene, arranged by Charles White. Four male, one female characters. Full of rough, practical jokes. Costumes, modern. Scenery, a landscape. Time in representation, fifteen minutes.
- 35 COAL HEAVERS' REVENGE. A Negro Sketch in one scene, by George L. Stout.** Six male characters. The two coal heavers have "roaring" parts. Costumes, modern, Irish and negro comic make up. Scenery, landscape. Time in representation, twenty minutes.
- 36 LAUGHING GAS. A Negro Burlesque Sketch in one scene, arranged by Charles White.** Six male, one female characters. Is a favorite with our best companies. Costumes, one modern genteel, the rest ordinary negro. Scenery, plain chamber. Time of playing, fifteen minutes.
- 37 A LUCKY JOB. A Negro Farce in two scenes, arranged by Charles White.** Three male, two female characters. A rattling, lively piece. Costumes, modern and eccentric. Scenery, street and fancy chamber. Time in representation, thirty minutes.
- 38 SIAMESE TWINS. A Negro Burlesque Sketch, in two scenes, arranged by Charles White.** Five male characters. One of the richest in fun of any going. Costumes, Irish, darkey and one wizard's dress. Scenery, a street and a chamber. Time in representation, twenty-five minutes.
- 39 WANTED A NURSE. A laughable Sketch in one scene, arranged by Charles White.** Four male characters. All the characters first rate. Costume, modern, extravagant, one Dutch dress. Scenery, a plain kitchen. Time in representation, twenty minutes.
- 40 A BIG MISTAKE. A Negro Sketch in one scene, by A. J. Leavitt.** Four male characters. Full of most absurdly funny incidents. Costumes, modern; one policeman's uniform. Scenery, a plain chamber. Time in representation, eighteen minutes.
- 41 CREMATION. An Ethiopian Sketch in two scenes, by A. J. Leavitt.** Eight male, one female characters. Full of broad, palpable hits at the last sensation. Costumes modern, some eccentric. Scenery, a street and a plain chamber. Time in representation, twenty-five minutes.
- 42. BAD WHISKEY. A comic Irish Sketch in one scene, by Sam Rickey and Master Barney.** Two male, one female characters. One of the very best of its class. Extravagant low Irish dress and a policeman's uniform.
- 43 BABY ELEPHANT. A Negro Sketch in two scenes.** By J. C. Stewart. Seven male, one female characters. Uproariously comic in idea and execution. Costumes, modern. Scenery, one street, one chamber. Time in representation, twenty-five minutes.
- 44 THE MUSICAL SERVANT. An Ethiopian Sketch in one scene, by Phil. H. Mowrey.** Three male characters. Very original and very droll. Costumes, modern and low darkey. Scenery, a plain chamber. Time in representation, fifteen minutes.



## DE WITT'S ETHIOPIAN AND COMIC DRAMA.

No.

- 45 REMITTANCE FROM HOME.** An Ethiopian Sketch in one scene, by A. J. Leavitt. Six male characters. A very lively piece, full of bustle, and giving half a dozen people a good chance. Time in representation, twenty minutes.
- 46 A SLIPPERY DAY.** An Ethiopian Sketch in one scene, by Robert Hart. Six male, one female characters. By a very simple mechanical contrivance, plainly planned and described in this book, a few persons can keep an audience roaring. Time in representation, sixteen minutes.
- 47 TAKE IT, DON'T TAKE IT.** A Negro Sketch in one scene, by John Wild. Two male characters. Affords a capital chance for two good persons to "do" the heaviest kind of deep, deep tragedy. Time of representation, twenty-three minutes.
- 48 HIGH JACK, THE HEELER.** An Ethiopian Sketch in one scene, by A. J. Leavitt. Six male characters. Happily hits off the short-haired bragging "fighters" that can't lick a piece of big taffy. Time of playing, twenty minutes.
- 49 A NIGHT IN A STRANGE HOTEL.** A laughable Negro Sketch in one scene, arranged by Charles White. Two male characters. Although this piece has only two personators, it is full of fun. Time in representation, eighteen minutes.
- 50 THE DRAFT.** A Negro Sketch in one act and two scenes, by Charles White. Six male characters. A good deal of humor of the Mulligan Guard and Awkward Squad style, dramatized. Time in representation, eighteen minutes.
- 51 FISHERMAN'S LUCK.** An Ethiopian Sketch in one scene, by Charles White. Two male characters. Decidedly the best "fish story" ever told. It needs two "star" darkeys to do it. Time in representation, fifteen minutes.
- 52 EXCISE TRIALS.** A Burlesque Negro Sketch in one scene, arranged by Charles White. Ten male, one female characters. Full of strong local satire; can be easily adapted to any locality. Time of representation, twenty minutes.
- 53 DAMON AND PYTHIAS.** A Negro Burlesque, by Chas. White. Five male, one female characters, in two scenes. A stunning burlesque of the highfalutin melodrama; capital for one or two good imitators. Time of representation, fifteen minutes.
- 54 THEM PAPERS.** An Ethiopian Sketch in one scene, by A. J. Leavitt. Three male characters. Full of comical mystifications and absurdly funny situations. Time of representation, fifteen minutes.
- 55 RIGGING A PURCHASE.** A Negro Sketch in one scene, by A. J. Leavitt. Three male characters. Full of broad comical effects. Time in representation, fifteen minutes.
- 56 THE STAGE STRUCK COUPLE.** A laughable Interlude in one scene, by Charles White. Two male, one female characters. Gives the comical phase of juvenile dramatic furor; very droll, contrasted with the matter-of-fact darkey. Time in representation, fifteen minutes.
- 57 POMPEY'S PATIENTS.** A laughable Interlude in two scenes, arranged by Charles White. Six male characters. Very funny practical tricks of a fast youth to gain the governor's consent to his wedding his true love. Half a dozen good chances for good actors. Time in representation, twenty minutes.

## DE WITT'S ETHIOPIAN AND COMIC DRAMA.

No.

- 58 GHOST IN A PAWN SHOP.** An Ethiopian Sketch in one scene, by Mr. Mackey. Four male characters. As comical as its title; running over with practical jokes. Time of representation, twenty minutes.
- 59 THE SAUSAGE MAKERS.** A Negro Burlesque Sketch in two scenes, arranged by Charles White. Five male, one female characters. An old story worked up with a deal of laughable effect. The ponderous sausage machine and other properties need not cost more than a couple of dollars. Time of representation, twenty minutes.
- 60 THE LOST WILL.** A Negro Sketch, by A. J. Leavitt. Four male characters. Very droll from the word "go." Time of representation, eighteen minutes.
- 61 THE HAPPY COUPLE.** A Short Humorous scene, arranged by Charles White. Two male, one female characters. A spirited burlesque of foolish jealousy. Sam is a very frolicsome, and very funny young darkey. Time of playing, seventeen minutes.
- 62 VINEGAR BITTERS.** A Negro Sketch in one scene, arranged by Charles White. Six male, one female characters. A broad burlesque of the popular patent medicine business; plenty of humorous incidents. Time of representation, fifteen minutes.
- 63 THE DARKEY'S STRATAGEM.** A Negro Sketch in one act, arranged by Charles White. Three male, one female characters. Quaint courtship scenes of a pair of young darkies, ludicrously exaggerated by the tricks of the boy Cupid. Time of representation, twenty minutes.
- 64 THE DUTCHMAN'S GHOST.** In one scene, by Larry Tooley. Four male, one female characters. Jacob Schrochorn, the jolly shoemaker and his frau, are rare ones for raising a hearty laugh. Time of representation, fifteen minutes.
- 65 PORTER'S TROUBLES.** An Amusing Sketch in one scene, by Ed. Harrigan. Six male, one female characters. A laughable exposition of the queer freaks of a couple of eccentric lodgers that pester a poor "porter." Time in representation, eighteen minutes.
- 66 PORT WINE vs. JEALOUSY.** A Highly Amusing Sketch, by William Carter. Two male, one female characters. Twenty minutes jammed full of the funniest kind of fun.
- 67 EDITOR'S TROUBLES.** A Farce in one scene, by Edward Harrigan. Six male characters. A broad farcical description of the running of a country journal "under difficulties." Time of representation, twenty-three minutes.
- 68 HIPPOTHEATRON OR BURLESQUE CIRCUS.** An Extravagant, funny Sketch, by Charles White. Nine male characters. A rich burlesque of sports in the ring and stone smashing prodigies. Time of playing, varies with "acts" introduced.
- 69 SQUIRE FOR A DAY.** A Negro Sketch, by A. J. Leavitt. Five male, one female characters. The "humor of it" is in the mock judicial antics of a darkey judge for a day. Time of representation, twenty minutes.
- 70 GUIDE TO THE STAGE.** An Ethiopian Sketch, by Chas. White. Three male characters. Contains some thumping theatrical hits of the "Lay on Macduff," style. Time of playing, twelve minutes.



DE WITT'S ETHIOPIAN AND COMIC DRAMA.


- 71 **IN AND OUT.** A Negro Sketch in one scene, by A. J. Leavitt. Two male characters. A very droll, lively bit of fun. Time in representation, eighteen minutes.
- 72 **THE STRANGER.** A Burlesque Negro Sketch in one scene, by A. J. Leavitt. One male, one female characters. An extravagantly comical "take off" of Kotzebue's doleful drama. Time in representation, ten minutes.
- 73 **THE AFRICAN BOX ; or, THE MAGICIAN'S TROUBLES.** A Burlesque on the "Box Mystery," in two scenes, arranged by Charles White. Brimful of roaring fun. Five male characters. Time in representation, twenty minutes.
- 74 **THE SLEEPWALKER.** An Ethiopian Sketch in two scenes, by A. J. Leavitt. Three male characters. A cornucopia of irrepressible cacchination. Time in representation, twenty minutes.
- 75 **WESTON THE WALKIST.** A very Amusing Sketch in one scene, by John Mack. Seven male, one female characters. A capital hit at the "thousand miles in a thousand hours" mania. Time in representation, twenty minutes.
- 76 **1, 2, 3 (or "BOUNCE").** A Negro Sketch in one scene, by John Wild. Shows a happy style of getting rid of troublesome intruders. Six male, one female characters. Time in representation, twenty minutes.
- 77 **GETTING SQUARE ON THE CALL BOY.** A Humorous Negro Sketch in one scene, arranged by Charles White. Three male characters. A capital game of "tit for tat." Time in representation, fifteen minutes.
- 78 **THE BOGUS INJUN.** A very laughable Sketch in four scenes, arranged by Charles White. Five male, two female characters. Showing the effect of introducing "ye noble savage" into drawing rooms. Time of representation, sixteen minutes.
- 79 **BARNEY'S COURTSHIP ; or MOLLIE, DEAR.** A musical Interlude in one act, by Harry Macarthy. One male, two female characters. This is one of the cleverest little Irish musical pieces on the stage. Time in representation, thirty minutes.
- 80 **SCENES ON THE MISSISSIPPI.** A real (Southern) darkey sketch, in two scenes, by Buckley's Minstrels. Six male characters. Full of "de ole plantation" fun. Time in representation, twenty-five minutes.
- 81 **RIVAL ARTISTS.** A Negro Sketch in one scene, arranged by Charles White. Four male characters. Lots of fun, spiced with satire. Time in representation, eighteen minutes.
- 82 **GOOD NIGHT'S REST.** A Sketch in one scene, arranged by Charles White. Four male characters. Amusingly shows how the weary traveller is "taken in and done for." Time in representation, fifteen minutes.
- 83 **THE GERMAN EMIGRANT.** A Laughable Sketch in one scene, by Larry Tooley. Two male, two female characters. Full of funny action and humorous talk. Time in representation, twenty minutes.
- 84 **THE SERENADE.** A Negro Sketch, in two scenes, arranged by Charles White. Rich, broad humor bubbles up in every page. Seven male characters. Time of playing, seventeen minutes.
- 85 **THE YOUNG SCAMP.** A Darkey Sketch in one scene, by Add Weaver. Three male characters. The players that can't tickle an audience with this piece, had better "hang up de fiddle and de bow." Time in representation, fifteen minutes.

# MANUSCRIPT PLAYS.

*Below will be found a List of nearly all the great Dramatic successes of the present and past seasons. Every one of these Plays, it will be noticed, are the productions of the most eminent Dramatists of the age. Nothing is omitted that can in any manner lighten the duties of the Stage Manager, the Scene Painter or the Property Man.*

**NOTE.**—In this list *D.* stands for Drama, *C.* for Comedy, *P.* for Play, *F.* for Farce, *A.* for Act, *m.* for male, *f.* for female.

- ON THE JURY.** *D. 4 A.* By Watts Phillips. 7 *m.* 4 *f.*  
**ELFIE; or, THE CHERRY TREE INN.** *D. 3 A.* By Boucicault. 6 *m.* 4 *f.*  
**THE TWO THORNS.** *C. 4 A.* By James Albery. 9 *m.* 3 *f.*  
**A WRONG MAN IN THE RIGHT PLACE.** *F. 1 A.* By Oxenford. 1 *m.* 3 *f.*  
**JEZEBEL; or, THE DEAD RECKONING.** *P.* By Boucicault. 6 *m.* 5 *f.*  
**THE RAPAREE.** *D. 3 A.* By Dion Boucicault. 9 *m.* 2 *f.*  
**'TWINX AXE AND CROWN.** *P. 5 A.* By Tom Taylor. 25 *m.* 12 *f.*  
**THE TWO ROSES.** *C. 3 A.* By James Albery. 5 *m.* 4 *f.*  
**M. P. (Member of Parliament.)** *C. 4 A.* By T. W. Robertson. 7 *m.* 5 *f.*  
**MARY WARNER.** *D. 4 A.* By Tom Taylor. 11 *m.* 5 *f.*  
**PHILOMEL.** Romantic *D. 3 A.* By H. T. Craven. 6 *m.* 4 *f.*  
**UNCLE DICK'S DARLING.** *D. 3 A.* By Henry J. Byron. 6 *m.* 5 *f.*  
**LITTLE EMPLY.** *D. 4 A.* By Andrew Halliday. 8 *m.* 8 *f.*  
**FORMOSA.** *D. 4 A.* By Dion Boucicault. 18 *m.* 8 *f.*  
**AN ENGLISH GENTLEMAN.** *D. 4 A.* By Henry J. Byron. 9 *m.* 4 *f.*  
**FOUL PLAY.** *D. 4 A.* By Dion Boucicault. 14 *m.* 2 *f.*  
**AFTER DARK.** *D. 4 A.* By Dion Boucicault. 14 *m.* 2 *f.*  
**ARRAH-NA-POGUE.** *D. 3 A.* By Dion Boucicault. 14 *m.* 2 *f.*  
**BLACK AND WHITE.** *D. 3 A.* By Wilkie Collins and C. Fechter. 6 *m.* 2 *f.*  
**PARTNERS FOR LIFE.** *C. 3 A.* By Henry J. Byron. 7 *m.* 4 *f.*  
**KERRY; or, NIGHT AND MORNING.** *C. 1 A.* By Boucicault. 4 *m.* 2 *f.*  
**HINKO.** *P. 5 A.* By W. G. Wills. 10 *m.* 7 *f.*  
**NOT IF I KNOW IT.** *F. 1 A.* By John Maddison Morton. 4 *m.* 4 *f.*  
**DAISY FARM.** *D. 4 A.* By Henry J. Byron. 10 *m.* 4 *f.*  
**EILEEN OGE.** *D. 4 A.* By Edmund Falconer. 15 *m.* 4 *f.*  
**NOTRE DAME.** *D. 3 A.* By Andrew Halliday. 7 *m.* 4 *f.*  
**JOAN OF ARC.** *T. 5 A.* By Tom Taylor. 21 *m.* 4 *f.*  
**OUR AMERICAN COUSIN.** *C. 3 A.* By Tom Taylor. 10 *m.* 7 *f.*  
**JANET PRIDE.** *D.* Prologue and 4 *A.* By Dion Boucicault. 9 *m.* 3 *f.*  
**JENNIE DEANS.** *D. 3 A.* By Dion Boucicault. 12 *m.* 5 *f.*  
**THE FAIRY CIRCLE.** Fairy *D. 2 A.* 8 *m.* 4 *f.*  
**OUR BOYS.** *C. 3 A.* By H. J. Byron. 6 *m.* 4 *f.*  
**ULTIMO; or, MONEY AND BRAINS.** By G. Von Moser. *C. 5 A.* 8 *m.* 7 *f.*

 Manuscript copies of these very effective and very successful plays are now ready, and will be furnished to Managers on very reasonable terms.



No.	Composer.
82. Last Farewell.....	Tucker.
86. My Heart is Thine Alone..	Glover.
87. Come Back to Erin.....	Claribel.
88. Morn on the Meadow...	Wrighton.
90. Sad Brown Leaves.....	Chantrey.
91. Fond Memory.....	Glover.
92. I Heard a Spirit Sing.....	Taylor.
94. Autumn Twilight.....	Glover.
95. Rocked in the Cradle of the Deep.....	Tucker.
98. Origin of the Harp.....	Moore.
100. Strangers Yet.....	Claribel.
102. Sweet Land of Tyrol.....	Theresa.
103. My Pretty Bird, Sing On. Lindbland.	
104. Spring and Autumn.....	Tucker.
106. Upon the Snowy Mountain Tops. Moller.	
107. Ave Maria.....	Guonod.
110. Believe Me if all Endearing Charms.....	Moore.
114. Children's Voices.....	Claribel.
115. Long, Long Weary Day...	Tucker.
116. Why was I Looking Out? Blumenthal.	
117. Angels Ever Bright and Fair. Tucker.	
122. Annie Laurie.....	Tucker.
123. My Pretty Jane.....	Bishop.
124. Distant Land.....	Henslett.
125. Dream of Love.....	Rodwell.
127. I Love and I am Beloved..	Richard.
128. Xenia.....	Lutz.
129. On the Mountains .....	Benedict.
130. Oh, Waly, Waly, Up the Bank. Blumenthal.	
131. The Birds were Telling One Another.....	Smart.
132. Come Sit Thee Down.....	Snclair.
133. The Standard Bearer..	Lindpalnter.
134. Shells of Ocean .....	Cherry.
135. Isle of Beauty, Fare Thee Well. Bayley.	
136. Bloom Again, Sweet Prison Flower.....	Young.

No.	Composer.
137. Ever of Thee.....	Hall.
138. As I'd Nothing Else to Do. Hatton.	
139. Grieve Not for Me.....	Wrighton.
140. I Cannot Sing the Old Songs. Claribel.	
141. Why Do Summer Roses Fade? Barker.	
144. I Cannot Mind my Wheel, Mother.....	Llnley.
145. Araby's Daughter.....	Kiallmark.
146. Young Jenny.....	Allen.
147. O Fair Dove! O Fond Dove! Gatty.	
148. Oh, Keep Me in Your Memory. Glover.	
152. Upon the Danube River...	Tucker.
154. Just Touch the Harp Gently, My Pretty Louise.....	Blamphin.
159. When the Corn is Waving, Annie.....	Blamphin.
160. Love's Secret.....	Tucker.
163. When my Ship Comes Home. Leo.	
164. Bird on the Tree.....	Nish.
165. Yeoman's Wedding Song, Ponlatowski.	
166. Linden Waltz.....	Alde.
167. Michael Bray.....	Philp.
168. Lover's Pen.....	Ponlatowski.
169. Eily's Reason.....	Molloy.
170. With the Stream.....	Tours.
174. Out in the Cold.....	Bagnall.
175. The Wishing Cap.....	Wrighton.
178. The Island of Green. Arranged by Tucker.	
180. Meeting in Heaven.....	Wrighton.
182. Jenny of the Mill.....	Leduc.
186. Esmeralda.....	Levey.
196. Heavenly Golden Shore.	Rosenthal.
197. Don't You Remember, Love? Lawrence.	
198. Hark! the Drum.....	Nish.
200. Anita (the Chieftain's Wife). Richards.	

## OPERATIC SONGS.

10. Little Blue Butterfly.....	Herve.
27. Loving Daughter's Heart....	Balfe.
29. Paradise of Love.....	Balfe.
69. O Rare Malvoisie!.....	Offenbach.
71. Light of Other Days.....	Balfe.
73. Rhotomago's Partner Fair. Offenbach.	
77. Ah! What a Fate!.....	Offenbach.
80. Then You'll Remember Me..	Balfe.
81. Turtle Doves .....	Offenbach.
83. 'Tis Sad to Leave Our Father. land.....	Balfe.

84. On Yonder Rock Reclining...	Auber.
85. Walk Up Now, This is No Hum- bug.	
89. Song of the Tight Rope Dancer. Offenbach.	
93. These Aching Teeth.....	Offenbach.
97. Painted so Fine—Eyes Divine. Offenbach.	
99. Anvil Chorus.....	Verdi.
101. Fool, You may Say it if You Please.....	Offenbach.



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No.	Composer.
105. Oh, Flowers so Fair and Sweet.	Offenbach.
108. Mignon.....	Thomas.
109. Pleased with Myself....	Offenbach.
111. Heart Bowed Down.....	Balfe.
112. Young Agnes, Beauteous Flower.....	Auber.
113. I Dreamt I Dwelt in Marble Halls.	Balfe.
118. Her Gentle Voice Expressed, etc.	Balfe.

No.	Composer.
119. The Tempest of the Heart...	Verdi.
120. Why Linger, Mourner Memory?	Mellow.
121. List to the Gay Castanet....	Balfe.
126. The Ball.....	Thomas.
142. My Own, My Guiding Star.	Macfarren.
143. Ah! So Pure.....	Flotow.
155. Where shall I Take my Bride?	Herne.

## COMIC AND SERIO COMIC SONGS.

1. Pretty Polly, if you Love Me.	Coote.
2. Fisherman's Daughter....	Bagnall.
4. I'll Tell Your Wife.....	Egerton.
7. Up in a Balloon.....	Hunt.
9. Captain Jinks .....	MacLagan.
11. Champagne Charlie .....	Lee.
12. Thady O'Flynn.....	Molloy.
13. Tassels on the Boots.....	Tucker.
15. Tommy Dodd... ..	Clarke.
17. That's the Style for Me.....	Young.
18. Pretty Little Flora .....	Leybourne.
19. Bother the Men.....	Walker.
22. I Wish I was a Fish.....	Hunt.
24. Put it Down to Me.....	Gatty.
28. Oh, Wouldn't You Like to Know?	Musgrave.
30. Where is my Nancy?... ..	Hunt.
33. Immenseikoff .....	Lloyd.
38. Good-bye, John; or, Chickabiddy.	
40. Beau of Saratoga.....	Vance.
42. Not for Joseph.....	Lloyd.
44. California Gold.....	Hunt.
48. Susan, Susan, Pity my Confusion.	Burnam.
50. Walking in the Park.....	Lee.
52. Bell Goes a-Ringing for Sa-i-rah.	Hunt.
53. Call Her Back and Kiss Her.	Minasi.
56. Flying Trapeze.....	Lee.
58. It's Nice to be a Father....	Hunt.

66. She Danced Like a Fairy..	Dudley.
67. I Never Go East of Madison Square.	
68. Lancashire Lass.....	Williams.
96. Rowing Home in the Morning.	Edgerton.
151. If Ever I Cease to Love..	Leybourne.
153. His Heart was True to Poll.	Tucker.
156. I'm a Timid, Nervous Man.	Cherry.
157. Rhein Wine Sharley...Leybourne.	
158. Heathen Chinee.....	Tucker.
162. Housekeeper's Woes....	Fechter.
171. Down in a Coal Mine..	Geoghegan.
172. Dolly Varden.....	Lee.
173. Little Coquette.....	Lee.
176. Good-bye, Charlie. ....	Hunt.
181. Bom! Bom! Bom!.....	Hunt.
183. Modern Times.....	Coote.
184. The Hardware Line.....	Banks.
185. Jack's Present. ... ..	Byron.
189. When the Band Begins to Play.	Hunt.
190. Upon the Grand Parade...Davies.	
191. Ada with the Golden Hair.	G. W. M.
192. Awfully Clever.....	Hunt.
193. Perhaps She's on the Railway.	McCarthy.
194. Mother Says I Mustn't.....	Hunt.

## MOTTO SONGS.

34. Way of the World.....	Ellery.
36. It's All the Same to Sam...	Hunt.
46. It's Better to Laugh than to Cry.	Clifton.
54. On, Boys, On, the Course is Always Clear. ....	Petchet.
60. Act on the Square, Boys....	Lee.
177. A Bit of my Mind.....	Bell.
179. An Old Man's Advice.....	Tinney.
187. Up and be Doing.....	Smith.
188. Ten Minutes Too Late.....	Clifton.

195. Would You be Surprised?..	Coote.
199. O'Donnell Aboo.....	Morline.
149. Popular Airs for Little Fingers,	
No. 1. Walking in the Park; Beautiful Bells.	
150. Popular Airs for Little Fingers,	
No. 2. Captain Jinks; Tapping at the Garden Gate.	
161. Berger Family "Bells Mazurka."	